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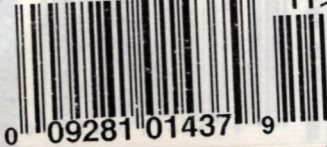
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Outdoor Photographer

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PHOTOGRAPHED BY DUGALD BREMNER 1955-1997

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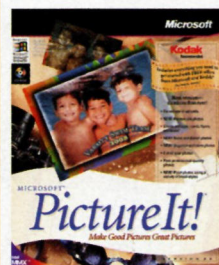
Agfachrome RSX slide films offer clean whites and true color

Text And Photography By **B. Moose Peterson**

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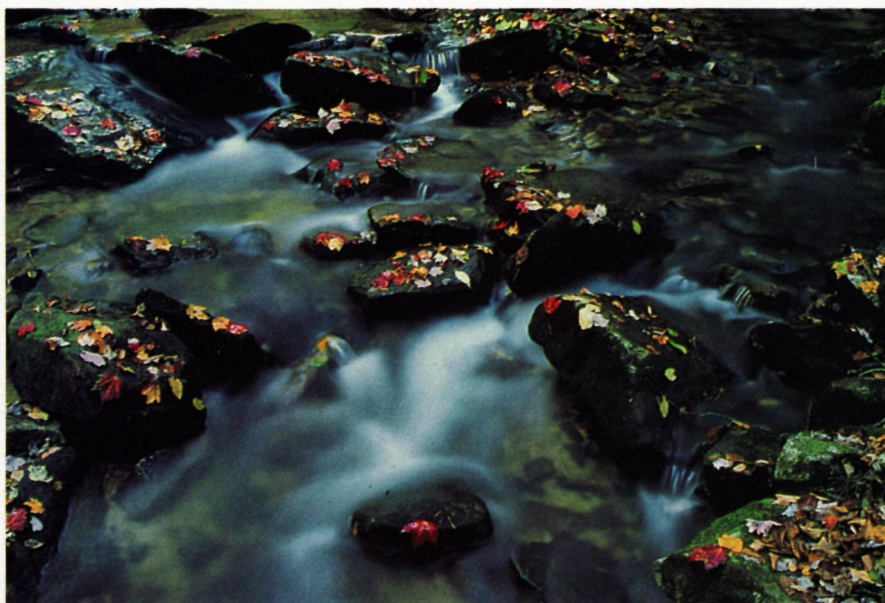
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Outdoor Photographer



ANTHONY E. COOK, PENNSYLVANIA, FROM THE COOK FOREST

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Last Frame

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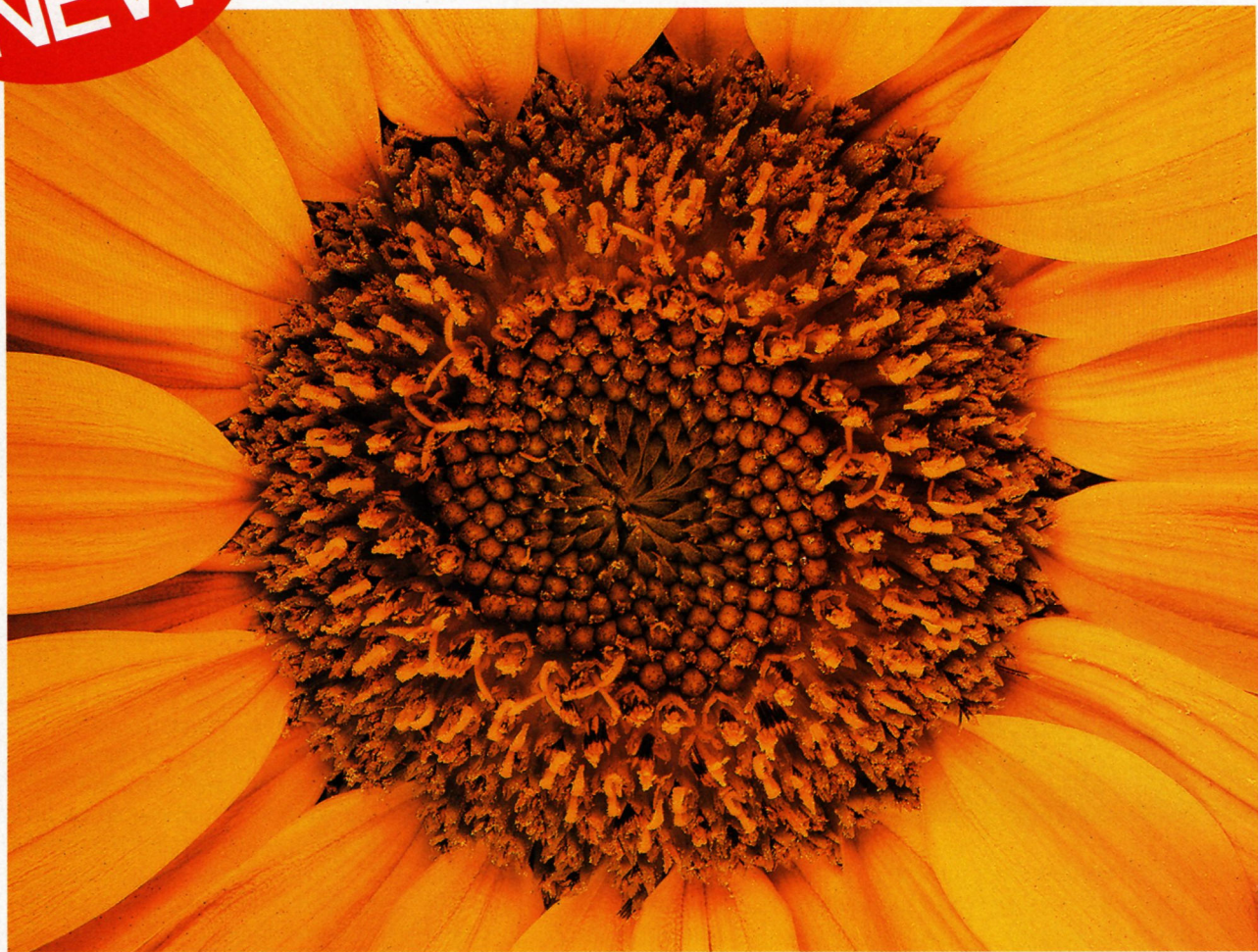


Photo by Harald Sund. The Image Bank. Camera: Mamiya 645 PRO TL LENS: Mamiya 120mm Macro

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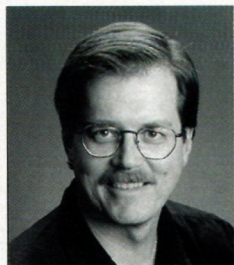
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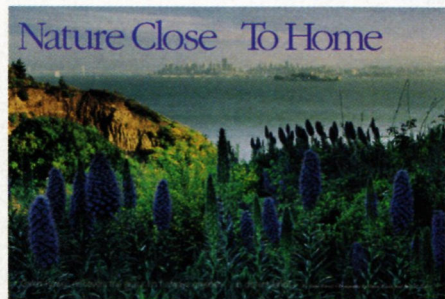
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We live in a spectacular world. As outdoor photographers, we have the chance to witness and capture on film so many wonderful things and to go places that were out of reach for most people not that long ago. Sometimes, however, it's easy to forget that the spectacular may exist nearby. As we visit overcrowded national icons like Yellowstone and Yosemite, it may be time to remember that there are places less crowded closer to home.

After years of photographing in remote and stunning locations from the ice floes of the Arctic to the jungles of Tasmania, Galen Rowell discovered some remarkable scenes and truly wild wildlife right near his home in San Francisco. Teaming up with Michael Sewell, Galen set out to explore his nearby nature as if he were a traveler from another place.

We feel privileged to bring you an excerpt from their wonderful new book, *Bay Area Wild*. Galen makes a good point in that we often miss great photo opportunities and a chance to see real nature close at hand when we take our "close at hand" for granted.



It's easy to feel jaded by sights you see all the time from locations near your home. Tech Tips columnist George Lepp offers some good advice on finding new images all around us, no matter the location. Design elements offer any photographer the chance to make terrific images anywhere, and George gives us some great tips on how to do it.

North America is blessed with a wide range of natural environments. The West tends to be overphotographed, yet other parts of the country offer great images, too. David Middleton and Bill Fortney have put together a stunning book, *The Nature of America*, which explores our continent through text and great photos from some of the best nature photographers working today. The South is often underrepresented in outdoor photographers' work, so we decided this would be a good section to excerpt for *OP*.

The South also isn't well-known for its fall color. Yet, Charles Gurche continues our theme of finding great photos in places others don't always look. You'll definitely find you won't be fighting the fall-color crowds of the Northeast in the Ozarks.

As you get out and about, sooner or later you'll wish you had some piece of gear that would

make your picture-taking or outdoor experience better. We've put together a group of products we've discovered over the last few months that we think you'll find interesting and helpful. Maybe there's a holiday gift idea in our guide that can be sent out as a hint to that special someone close to you!

Whether you step out with the latest technology or not, the outdoor world holds a fascination for all of us. I believe that as we photograph special places close at home, as Galen Rowell and Michael Sewell have done, or photograph the neat natural history that graces all of our land as seen in *The Nature of America*, we discover, and help others discover, that our world is important everywhere, not just at some park or refuge 1000 miles away.

—Rob Sheppard, Editor



Photographer: Art Wolfe

Subject: The Chamonix Needles, the French Alps

Equipment: Nikon N90s, Nikkor 20-35mm f/2.8, Fujichrome Velvia

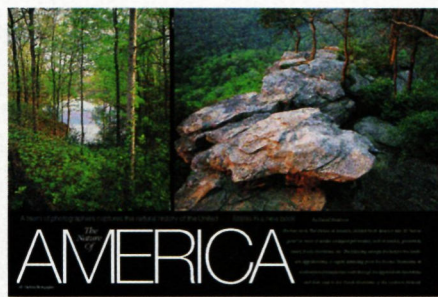
Situation: I had been traveling in Europe, shooting in the Alps for a couple of French magazines, with Gabriel Jecan with whom I've done quite a lot of work over the years. We were trying to work up a couple of articles, including one on avalanches in the Alps.

It was autumn and, unfortunately, we had missed the good weather by a couple of weeks. As a result, we had been all but completely socked in for about a month. The weather was simply miserable. In an effort to find some clear skies somewhere, we criss-crossed the Alps the whole time.

In a fairly risky move, Gabriel and I packed in to Lac Blanc hoping that the weather just might break enough for some shots. The next morning, our gamble paid off. We were greeted with perfect, really magical conditions—the air was clear and the lake was like glass.

The composition with the mountain and the cloud reflected in the glass-like lake was a natural. The cloud was in perfect position, right over the mountain peak. I really liked the way the dark banks of Lac Blanc set off the brightly lit snow on the mountains.

I used a split neutral-density filter and a polarizer for this photograph. The polarizer made the sky a saturated blue, but the foreground area was still quite dark. By using the split ND, I was able to even out the brightness of the sky and foreground and get just the look that I was hoping for.





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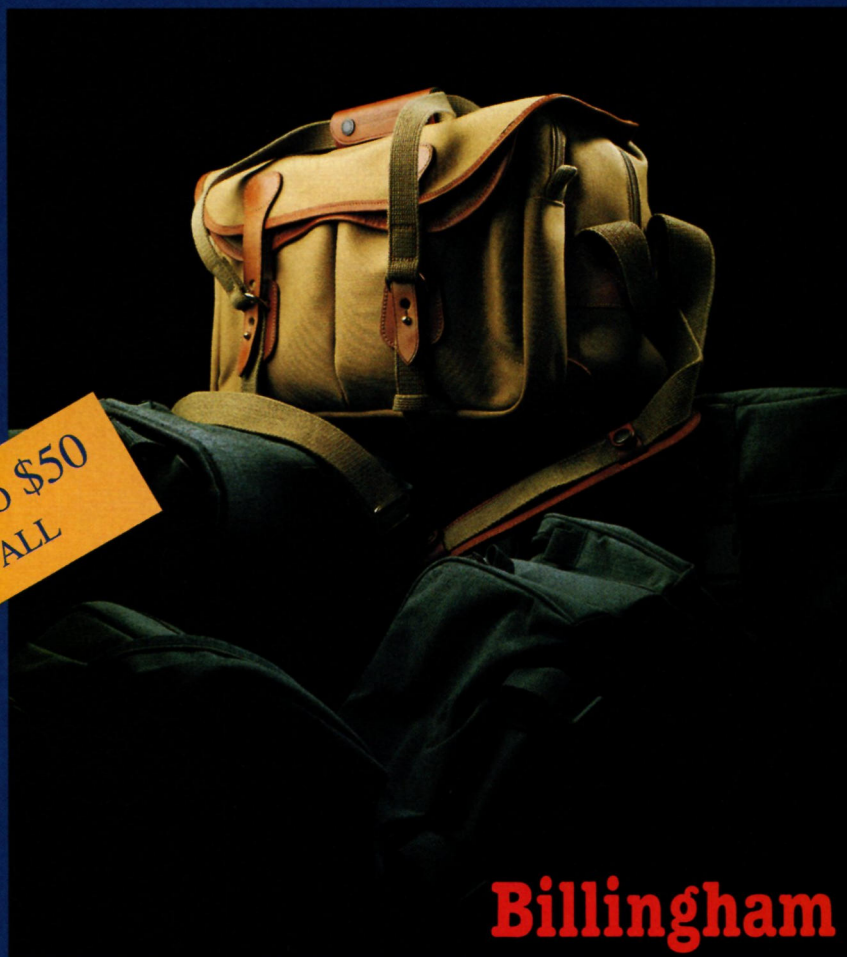
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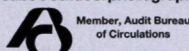
In Memoriam

Jack A. Thompson (1913-1996)

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Photographer Courtesy

Recently, my photography partner and I had the good fortune to photograph in Glacier-Waterton National Park and the misfortune of running into the rudest group of photographers I've ever seen. I don't know if it was a class or a photography club, but I found their behavior disturbing and downright irritating. They jumped out of their vans with equipment, tripods and attitude and proceeded to arrange themselves around the viewpoint with no regard for previous inhabitants, guardrails or other tripods. They walked in front of other people using video cameras and point-and-shoots, without regard for any pictures these other photographers might be shooting.

The national parks have become a popular place for all of the world in the summer, and they're very crowded. Every person, no matter how primitive their equipment, deserves courtesy and the time to take pictures in front of our national treasures. I understand the single-mindedness of this group of photographers and the need to get the best shot you can, but a simple "excuse me, am I in your way?" or waiting turn at a viewpoint would go a long way toward making professional photographers welcome in our national parks.

Just because we have tripods or big, expensive hunks of glass doesn't make us entitled to disobey the rules set up for our safety and the environment's preservation or to ignore the common courtesy that allows human beings to get along.

Carol Gault
Aspen, Colorado

The Digital Debate Continues

Why all the heartburn over computer-enhanced photos? Are these the same "purists" who argued against using filters to enhance a photo? Or how about those who condemned resin-coated paper when it first appeared on the market? Does it really matter? I think not.

Any device, be it filter or extremely grainy film, used tastefully, only enhances our viewing pleasure. *These*

self-claimed critics should spend more time taking pictures and less time being critical of others' tastes in photography. I think it's great!

Name withheld by request
Via e-mail

Perhaps this is simply an anachronistic cry from the wilderness, but enough with the digital revolution and cyberphotography! You're publishing a new magazine for that readership, and I had hoped that the editorial content of *Outdoor Photographer* would stay focused on outdoor and nature photography.

Computers are valuable tools, but I would be a graphic artist rather than a photographer if I was interested in transposing purple iguanas onto the Alaskan tundra or recreating missed llamas in images of Machu Picchu—valid art, but it's computer-generated collage, not photography. You may be interested in blurring these lines as the "democratization of photography" to sell advertising space, but I'm not interested in it as a reader and serious nature photographer.

Karen Barrett

Manhattan Beach, California

Hmmm. We don't remember anything about iguanas in Alaska or missed llamas in Machu Picchu. Nor do we see any major change in advertising. Was there an alternate issue of OP that we missed?

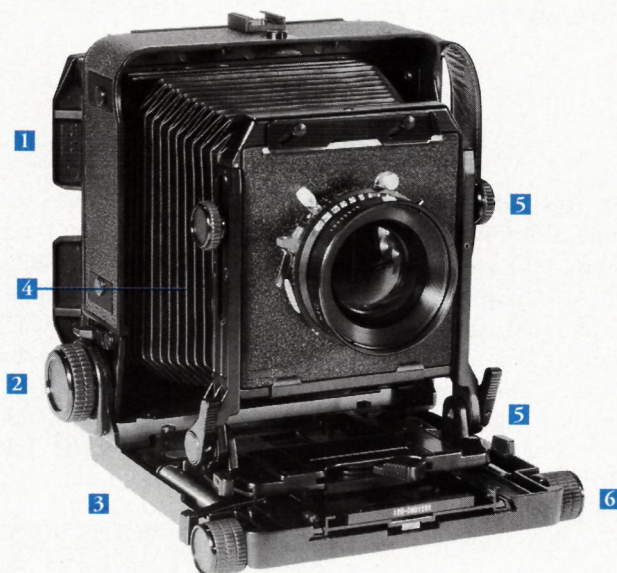
Correction

An error appeared in "Wildside" in the October issue. In his column, Leonard Lee Rue made a reference to *A Birder's Guide to the Rio Grande Valley of Texas* and misnamed the publisher. The correct publisher is the American Birding Assoc., (800) 634-7736.

Brian E. Small
Via e-mail

Please address inquiries to: Letters to the Editor, *OUTDOOR PHOTOGRAPHER* Magazine, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1176, or e-mail us at editors@outdoorphotographer.com (editorial matters only). For subscription concerns, call (800) 283-4410.

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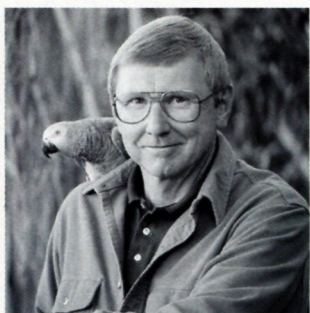


Image Storage

Recommendations on storing slides, prints, negatives and digital images

BY GEORGE LEPP

I've had numerous requests for information on keeping images safe and findable. I'll group that information here, with a commentary on how we keep track of the images at Lepp and Associates.

Slides. These are your masters and, if anything happens to them, they're gone. Hanging Pendaflex sheets that hold 20 slides in each clear page is our basic method of storage. The advantage of clear slide pages is that you can pick up a sheet and lay it down on a light table and see all 20 images at a glance. The images needn't be taken out of their protective pockets.

The Pendaflex hanging system is common in business filing systems. The advantage of suspending the files is that they can be easily moved, and the bottom of the file doesn't drag on the bottom of the drawer. The photographer's pages are made of archival plastics that won't harm the slides, negatives or prints.

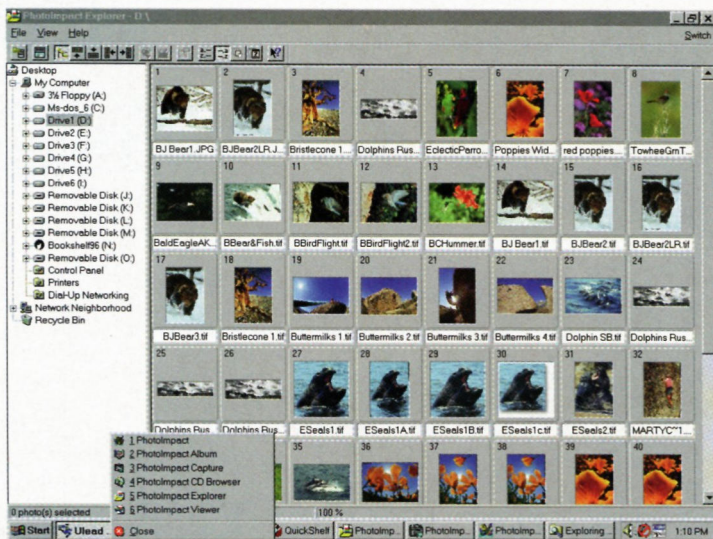
You can file the pages by date, location or subject matter without any further coding or computer input. A simple scenario would be a section on animals with subheadings on elk. You can take it further with additional sub-subheadings of tule elk and Roosevelt elk. When someone asks you for an elk shot, you go to the file under animals and all your elk images are right there.

If you're going to keep information about individual images that describes when, where and additional biological information, captions will be needed on the images. Simple information can be written neatly on the slide mount. For most photographers, that will be sufficient. A code that keys the information to a separate file on a card or in a computer will be needed when the information is more than what fits on the slide mount.

Here's where you can get mixed up with computer programs and lots of complicated ways of keeping track of images that may have been sent out to clients or photo stock agencies. We'll leave discussion of the particular programs to the articles already written in *OP* and the many more that will be covered in the future. The important thing is to use or devise a coding system that will bridge the connection between the actual image and the separate information file. You don't want to change that coding system in the future because it will take a tremendous amount of time and anguish. I speak from experience. Think it out the first time.

I believe your code should be intuitive so that if you see the code, you'll immediately have an idea of what kind of image it represents. Codes that consist solely of numbers won't do that. We use a code that has a set of letters at the beginning which represents the subject and a trailing set of numbers that tells which image in the category we're dealing with.

An example would be B-HB-AN 0001. The "B" represents all birds, the "HB" designates hummingbirds, and the



"AN" tells us that this image is of an Anna's hummingbird. Which Anna's hummingbird image is designated by "0001". We sometimes use the thousands category to group similar images, such as the 2000 series of images are Anna's hummingbirds at the nest and the 3000 series of images are of the bird in flight. This is our method, and it has passed the test of time for us. It also works in conjunction with our computer program.

Keeping the images safe means keeping them away from heat, direct sunlight and moisture. The perfect environment is impossible for us mere mortal photographers, so minimize each hazard to the best of your abilities. Having your files in a house will usually take care of the situation. The moisture in wet or humid environments may be the hardest to control, so be wary of damp basements.

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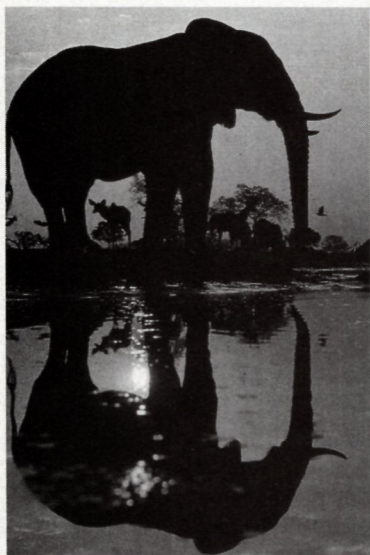


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TECH TIPS

One area of damage to slides is exposure to bright light. Continually projecting an image will harm it relatively quickly. An occasional slide show where the image is up on the screen for 10 or 15 seconds is of little consequence, but leaving a slide on for several minutes while you continue to talk or take a break will fade the color. Kodachrome slides fade much quicker when exposed to bright light and heat than E-6 images.

What about leaving images on a light table? This can do damage because the light source probably has an excess of ultraviolet light. The dust that settles on images while they languish on a light table is also detrimental. Cover them or get them into pages and in the file cabinet.

Negatives and prints. We also store these in archival sheets in a hanging file with either proofs or prints in a separate folder next to the negatives. Larger prints need to be stored in sturdy boxes with paper sheets between the prints. Make sure the box is large enough so that the edges of the prints don't get damaged. The most common damage to photographic prints is the bending of the print while handling it. Support the full print to keep it from bending when moving the print from one place to another. This problem is especially of concern when handling posters that are printed on lightweight paper.

When you have your prints framed, be especially careful about the media to which they're attached. Prints that are very valuable and might be damaged by heat or chemicals should only be hinged. Other prints that are to be framed for casual wall viewing are presented best if they're mounted down to an acid-free mount board that has a smooth surface. We prefer a vacuum-type mounting system that doesn't use heat. Make sure that the print has a cut mat on the front to add an air space and keep it away from the glass. A print in contact with glass will often become adhered to it with no chance of separating it in the future.

Keeping digital files. For those of you getting images scanned for use in a computer, the storage of these large files will become a problem. Locating these files as they accumulate will also need to be solved. Start with a

large hard drive, the larger the better. Most new computers come with at least 1.5 gigabytes (GB) of hard drive space. For a very little extra investment, that can be doubled to 3 GB. You'll be glad you did.

The next investment should be some type of removable storage. The least expensive and most readily available at this time is the Iomega Zip Drive. Each disk holds 100 MB and costs around \$12. You'll fill these up quickly, but they're the de facto method for sending files to a digital printing service. For more storage space, you might consider an Iomega Jaz or SyQuest SyJet drive. The new Jaz holds 2 GB and the SyJet holds 1.5 GB of storage space.

One other method to consider is the CD-R CD recorders. You can make your own CD-ROM with stored images. The one disadvantage here is that you can only "write" or save once (although rewritable drives are becoming more practical). To save a file that you've changed, you'd have to save a whole new file. With other systems, you just change the existing one.

Keeping track of digital images means planning ahead. You can create special folders to keep like images or use separate disks for like images. To quickly see what's in a folder or on a disk, I use Ulead's PhotoImpact, a photo software designed for working on images, similar to Adobe Photoshop. Included with the image software is Ulead Quick Access, which contains a CD browser, an image explorer and an image viewer. The image browser is a program I use all the time. It will show you all the images located on the selected drive in small thumbnails that look like slides lined up on your monitor. PhotoImpact also has an album feature to organize your images.

When you start dealing in thousands of images from slides to negatives, and now digital files, you realize the importance of preplanning and keeping up with each new batch of images taken. Don't let them stack up. **OP**

If you have any tips or questions, address them to: OUTDOOR PHOTOGRAPHER, Dept TT, George Lepp, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1176 or on the Internet at www.leppphoto.com.

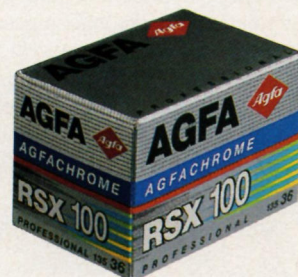
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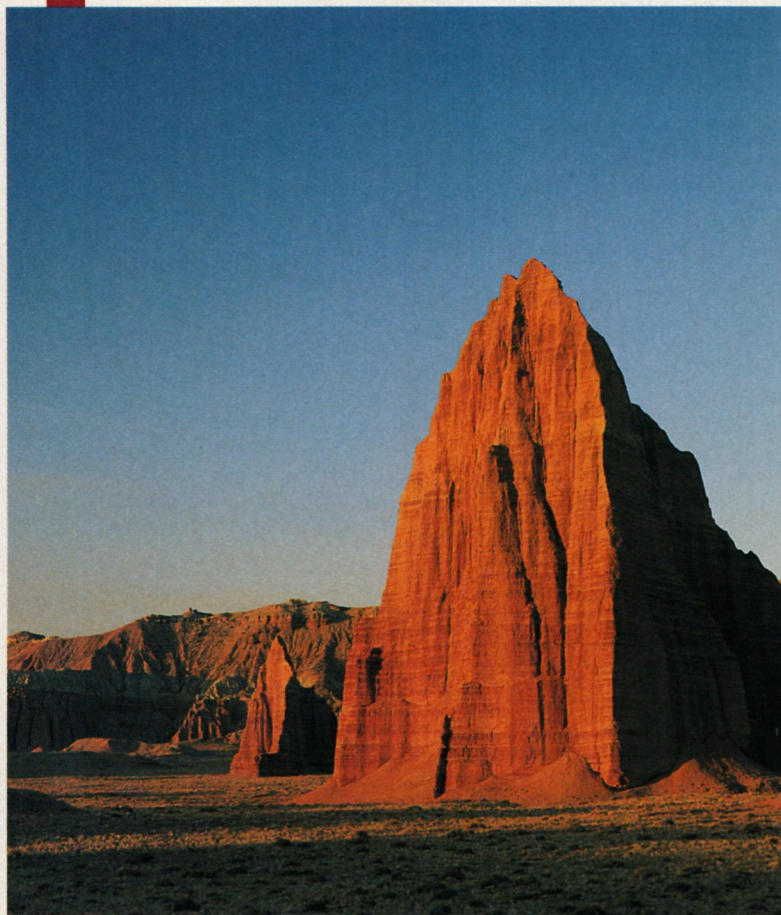


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Capitol Reef National Park, Utah

■ **Location:** Midway between Bryce and Canyonlands on Utah's Colorado Plateau, a rib of rock runs for 100 miles. The Waterpocket Fold is part of a wrinkling of the Earth's crust that began 65 million years ago. Erosion has carved the soft rock into myriad forms: rolling domelands, massive arches, dark slot canyons and fluted towers—the legendary hideout of Butch Cassidy and the Sundance Kid. Today, Capitol Reef National Park, the newest of Utah's national parks, encompasses and protects this varied southwestern landscape.

Highway 24 follows the path the Fremont River cuts through the Fold. Most improved trails in the park radiate from the highway or from the scenic drive

south of the visitor center. Dirt and gravel roads explore the eastern and northern reaches of the park. The only improved campground is found at Fruita. The town of Torrey offers lodging and restaurants just outside park boundaries.

Capitol Reef is a wild area, lightly visited and patrolled, so be prepared to get yourself out of trouble.

■ **Weather:** Summer temperatures can soar above 90 degrees F while dustings of snow render winter travel difficult. Thundershowers in late summer create flash flood hazards. Expect spring and fall high temperatures to range in the 50s and 60s.

Always carry water. Small hollows on the rim rock called waterpockets hold rainwater for awhile, but are undependable.

■ **Photo Experience:** Because the Waterpocket Fold runs north to south, it's possible to shoot in both morning and evening light. Opportunities for photography in afternoon light abound near the visitor center and campground. Good roads take you to the red rocks of the Castle, the Egyptian Temple and Chimney Rock. The short Gooseneck Trail provides a grand overview of the Fold glowing under warm late light, with twisted junipers in the foreground.

The towers of Cathedral Valley burn at dawn. A dirt road loops north of Highway 24 out of the park into Cathedral Valley and back through the South Desert. The terrain changes every few miles. The Bentonite Hills and the Towers of the Sun and Moon are the glories of the drive. To catch first light at the Towers, I either drive for an hour in the dark or camp on BLM land just outside the park. The Cathedral Campground in the park gives easy access to the northwest end of the valley. A high-clearance vehicle comes in handy when the loop road fords the Fremont River.

Canyons provide welcome relief from the sun and a chance to shoot midday. Grand Wash and Capitol Gorge are huge while numerous slot canyons on the eastern slope neck down to a few feet across. Shoot only reflected light, which adds warmth. The contrast between sun and shadow exceeds the range of any film; a single spot of sunny rock ruins a canyon shot. Avoid the canyons when thunderstorms threaten.

Bring plenty of film and other supplies. I prefer Fujichrome Velvia for its predawn and low-light richness. Bring a graduated neutral-density filter and a tripod. There are plenty of opportunities for breathtaking shots with maximum depth of field at slow shutter speeds. While broad vistas encourage the use of wider lenses, sometimes telephotos allow the isolation of a strong form amid a chaos of rock.

For more information, contact: Capitol Reef National Park, Torrey, UT 84775, (801) 425-3791. **OP**

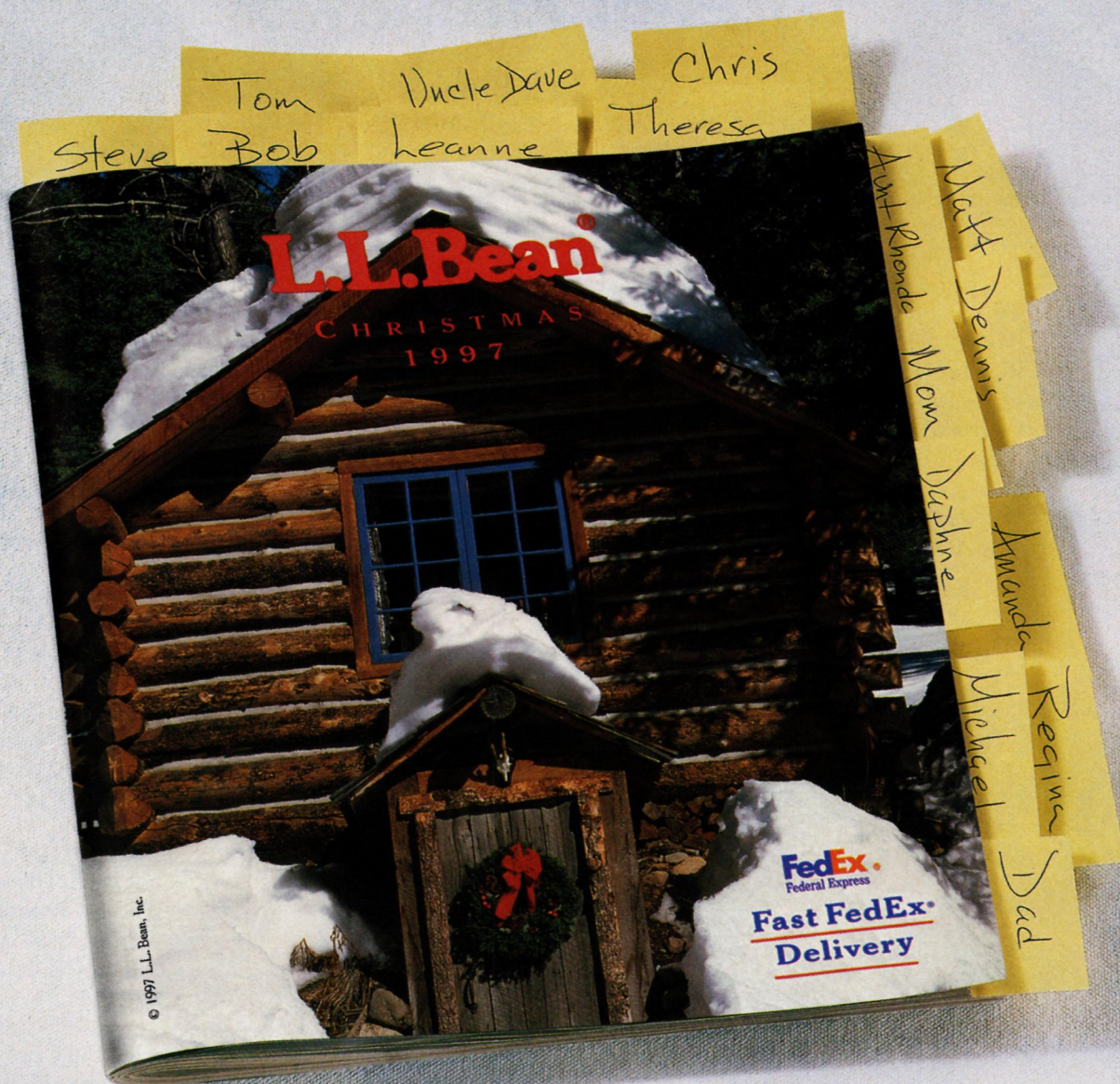
UTAH



BEST TIMES: While Capitol Reef remains open year-round, spring and fall are the best times to visit. The backcountry dirt roads become dangerously slick in winter or during summer thunderstorms. April may be the best month of all. The air is clear, flowers are blooming, and snow still covers the nearby Henry Mountains. Fruita's groves burst with blossoms, and the Fremont River roars down its canyon.

Text And Photography By James Martin

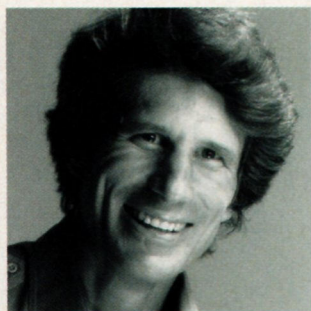
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The Art And Science Of Photography

Some favorite books that challenge you to think about image creation

BY GALEN ROWELL

As regular readers know, I'm a true believer in the ability of cognitive science information to jump-start photographic creativity. Great photographers always know, either intuitively or scientifically, many subtle nuances of how humans perceive visual information. Those who lack this knowledge go through life virtually shooting blind.

Glass of Beer or *The Embodied Mind*. Others are thick and academic. Before I present a dozen capsule reviews of some favorites, let me caution you that some of these titles may not be easily found. In that case, a good library or Internet book source (such as amazon.com) should be consulted.

Arnheim, Rudolph. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley and Los Angeles: University of California Press, 1954.

This old classic asserts that all discussion of creating or experiencing art is essentially psychological. While one of the best early works to link art and perception in a broad-based way, it lacks recent discoveries about the neural correlates of the visual process. A great place to start.

Lynch, David K. and William Livingston. *Color and Light in Nature*. Cambridge: Cambridge University Press, 1995.

A superb compendium of outdoor optical phenomena with revealing photographs and diagrams. Emphasis is on explaining all the varieties of light effects we see in nature, without direct descriptions of how to photograph them. The

camera is mentioned as an "observing tool," not a creative instrument. Nevertheless, the plethora of information on shadows, halos, glories, rainbows, sun dogs, twilight, northern lights, green flashes, polarization and the night sky is more than enough to keep a nature photographer's creative juices flowing for decades.

Williamson, Samuel J. and Herman Z. Cummins. *Light and Color in Nature and Art*. New York: John Wiley and Sons, 1983.

Though similar in title to the above, this in-depth text-



By not knowing how to target emotionally compelling compositions, they at best end up with a handful of good images from accidents that they can't explain or repeat.

Though I'm often asked to recommend a single book that ties together photography and the cognitive sciences, I've yet to find one. Many touch on the important differences between the way we perceive the real world and photographs. My search for answers now fills a wall of the new library we had to add to our house. Some are "sleepers" with improbable titles, such as *Clouds in a*

My Pentax ZX-10

This is the full-information viewfinder. It's large and easy to read while traveling straight downhill at 100 miles an hour.

This is the built-in retractable Auto Flash that kept the colors true, even though Lisa was feeling a little green.



[My Photo]

My picture of Todd's and Lisa's white teeth and equally white knuckles.

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This is the compact, functional design that made it easy to grasp while my other hand was holding on for dear life.

This is the Smart Picture Mode that automatically selected the settings for the best possible picture. In this case, it chose the Action Mode, which made my picture clear and focused even when my brain was fuzzy.

book is less user-friendly. Phenomena are explained in great detail with math, formulas and graphs. Forty pages on still photography, optics and films are nicely positioned before sections on the visual system, pigments, dyes, paints, holography and color broadcasting.

Cronly-Dillon, John R. and Richard L. Gregory, eds. *Evolution of the Eye and Visual System (Vision and Visual*

Dysfunction Series, Volume 2). Boca Raton: CRC Press, 1991.

This advanced, esoteric work is a collection of scientific papers that trace the evolution of the vertebrate eye from photosensitive algae through sea snails to humans. It provides a deep understanding of how eyes have evolved to match the physical constraints of biological systems and the nature of light.

Varela, Francisco J., Evan Thomp-

son and Eleanor Rosch. *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge: MIT Press, 1991.

These eminent cognitive scientists challenge the traditional view that our minds simply represent what's out there before our eyes. They convincingly argue that the embodiment of information in our minds can't be separated from human experience. Color vision is used as an example that what we see is really an emergent pattern of neuronal activity. Color doesn't exist in the physical world as a property of light or surface reflectance, but is embodied experientially within us as an emergent qualia. We have no way of knowing if others see "our" blue; all we can know is our own mental reality. As the authors link perception to tenets of Buddhist thought and modern science, differences between what we directly observe and see in photographs become far more understandable.

Frisby, John P. *Seeing: Illusion, Brain and Mind*. Oxford: Oxford University Press, 1979.

The author set out to explain illusions, but realized that he couldn't do so without educating his audience about the operation of the basic neural machinery of the visual system. His precise explanations allow photographers to gain a deep understanding of how and when certain visual illusions will appear on film. Seeing is "an explicit symbolic description of the scene observed," and illusions happen when visual cues are too sparse to deliver full information about a subject. Photographs radically reduce the number of visual cues present in direct observation, and all photographs are, in fact, illusions.

Bohren, Craig F. *Clouds in a Glass of Beer: Simple Experiments in Atmospheric Physics*. New York: John Wiley and Sons, 1987.

This delightful book by an atmospheric physicist explains dew, frost, rainbows, whiteouts, polarization, clouds and the significance of nucleation bubbles in a glass of beer—all in laymen's terms. Though photography isn't a direct subject, the ability to anticipate changing situations in the natural world can have profound effects on the outcome of photographs.

Boyer, Carl B. *The Rainbow: From Myth to Mathematics*. Princeton:

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- Ways to show motion using high-speed multiple exposures, long exposures, and electronic flash.
- Wide-angle macro for a new perspective.

New Digital Seminar

Day Two, Sunday, The Desktop Digital Darkroom, 9am - 1:00pm: Sunday will cover: Getting the image into the computer; what you can do once it's there; and what to do with the final results.

You'll discover:

- The advantages of PhotoCD and new low-cost scanners.
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Registration Form

Princeton University Press, 1959.

More than you ever wanted to know about rainbows from ancient myth through modern science, art and photography. Related sky phenomena are also explained, such as moonbows and solar halos caused by refraction from ice crystals instead of raindrops.

Gardner, Howard. *Art, Mind & Brain: A Cognitive Approach to Creativity*. USA: Basic Books, 1982.

A prolific creativity researcher explores the artistic creativity of masters, children and normal adults. Teaching, television and the transmission of knowledge are well covered, but relevance to photography must be induced by comparison. Gardner admits that the comprehensive aspects of artistic production "remain a complete mystery for the student of neuropsychology." His descriptions of underlying order emerging from men-

tal ideas stumbling all over one another in a chaotic fashion rings very true to dedicated photographers seeking artistically pleasing compositions.

Gregory, Richard L. *Eye and Brain: The Psychology of Seeing*. Princeton: Princeton University Press, 1966.

An old classic that remains among the best popular books on how human perception works. Sir Richard, a knighted professor of neuropsychology, gives concise explanations of scientific concepts in as simple language as possible. He thankfully goes beyond known facts to speculate about the meaning of conscious experience and hopes for a conceptual breakthrough that "may truly link science and art and tell us what it is to be alive and to perceive with wonder the world around us."

Barlow, Horace, Colin Blakemore and Miranda Weston-Smith. *Images and Understanding*. Cambridge: Cambridge University Press, 1990.

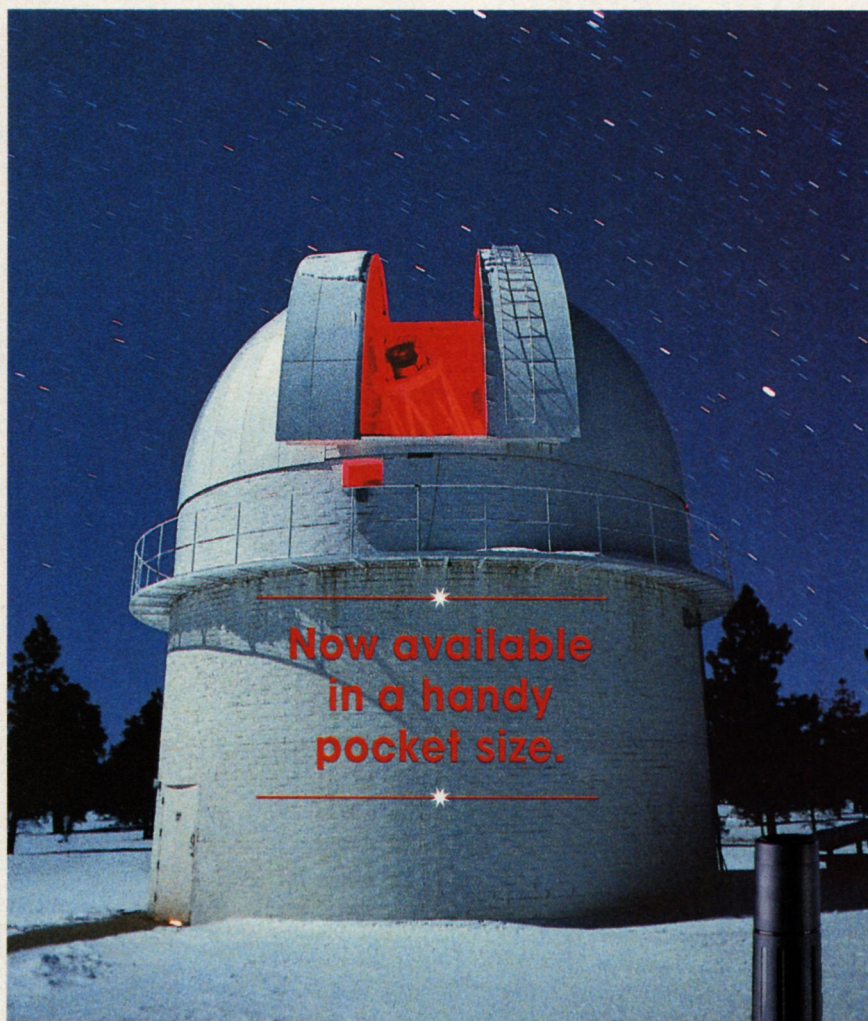
This collection of broad-ranging essays is from an international symposium on how we see images. Nobel laureate Francis Crick lays the groundwork in the preface by saying "we do not see things in the way common sense says we should." He further explains how the work of visual artists draws our attention to the higher levels of visual processing that are the subject of the essays. A final chapter by an old-school psychologist takes the opposite position from *The Embodied Mind* by calling into question the very existence of mental imagery (yet I have a distinct mental image of the kind of dispassionate nature photograph such a mind-set would generate).

Solso, Robert L. *Cognition and the Visual Arts*. Cambridge: MIT Press, 1994.

A splendid cognitive science slant on how we visually experience art, despite conspicuously avoiding an explanation of how we create artistic imagery. Photography isn't even mentioned in the index, but the author does espouse a wonderfully broad reverse view of artistic cognition, saying "we do not 'see' art, we see the mind.... When we create or experience art, in a very real sense we have the clearest view of the mind." OP

...

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Wild Islands



"Nothing could be less inviting than the first appearance of the islands.... they show little signs of life...even the bushes smell unpleasant." That's what famed naturalist Charles Darwin said about the Galapagos when he first saw the archipelago in 1835. Obviously, Darwin changed his mind during his 35-day visit.

On the islands recently for two episodes of the Canon Photo Safari, Rick Sammon shared his 20 years of experience as a professional photographer with actress Dana Delany.

To address the wide variety of photographic conditions, from the abundant wildlife to the rugged island scenery, Rick carried his Canon EOS-1N and a selection of Canon lenses from 24mm to 300mm. Dana shot with her new EOS Elan II and, for the most part, let the camera make all the exposure decisions. She also took advantage of the Elan II's daylight-fill-in flash capability to soften shadows in the tropical sunlight.

When photographing the seabirds gliding on air currents and resting on the jagged lava rocks, Rick and Dana used the extremely sharp Canon 300mm f/4L USM Image Stabilizer lens, which employs an internal mechanism to compensate for camera movement, and the Canon 70-200mm f/2.8L USM zoom, a versatile lens for tight head shots and compositions that include the surrounding scenery. Canon USM (Ultrasonic Motor) technology results in fast, quiet and accurate autofocus far superior to the competition. Rick and Dana got close enough to sea lions basking on the deserted beaches to use the Canon 28-105mm f/3.5-4.5 USM zoom, which Rick calls his "standard lens."

Rick and Dana will share their experiences with television viewers in two episodes of the Canon Photo Safari on October 18 and 25.



Rick Sammon has visited the Galapagos four times over the past 10 years, documenting the land and marine animals. Dana Delany is perhaps best known for her role in the television series, "China Beach." She has starred in several movies, including "Fly Away Home," and is a popular guest on television talk shows.

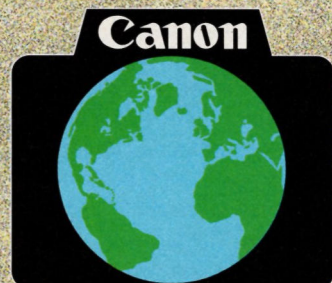


PHOTO SAFARI

The Canon Photo Safari airs on **ESPN** from October 4 to December 27, 1997. Check your local listing. Autographed copies of Rick Sammon's book, *Camera Angles*, are available by calling (914) 271-6132.



Everyday Art

Inspiration comes in Bali, where art, craft, prayer and life are all the same

BY DEWITT JONES

It was even more beautiful than I had been led to believe. I had seen myriad photographs and heard dozens of superlative-laden tales about Bali, yet nothing prepared me for the reality of the place. It quite simply overwhelmed me. Photographs truly don't do it justice.

I've spoken frequently over the years about how photography diminishes a three-dimensional, five-sensory experience into a two-dimensional, one-sensory experience in a small size. With this in mind, then photographing Bali is even more reductionist, converting a six-sensory, multidimensional experience into tiny pieces of celluloid.

My nostrils were assailed immediately by an olfactory banquet upon deplaning: a combination of incense smoke, tropical flowers and verdant green. Yes, it even smelled green. Emerald-terraced rice fields with variegated palm trees, dark forest green, sea foam, chartreuse, viridian—more greens than my film could begin to register. Multicolored prayer flags fluttering in the fields garnished the visual feast.

And more kept coming. Baby powder-fine sand on the beach at Nusa Dua slid like silk between my fingers. Rubbing exquisitely woven *ikat* fabric sent me into tactile overload. Bells jangled loudly over soft chanting as a procession moved down the street to the temple. Women carried fruit and flowers artfully arranged in stylized pyramids on their heads. These visual masterpieces would be consumed at home later, after the priests had blessed them.

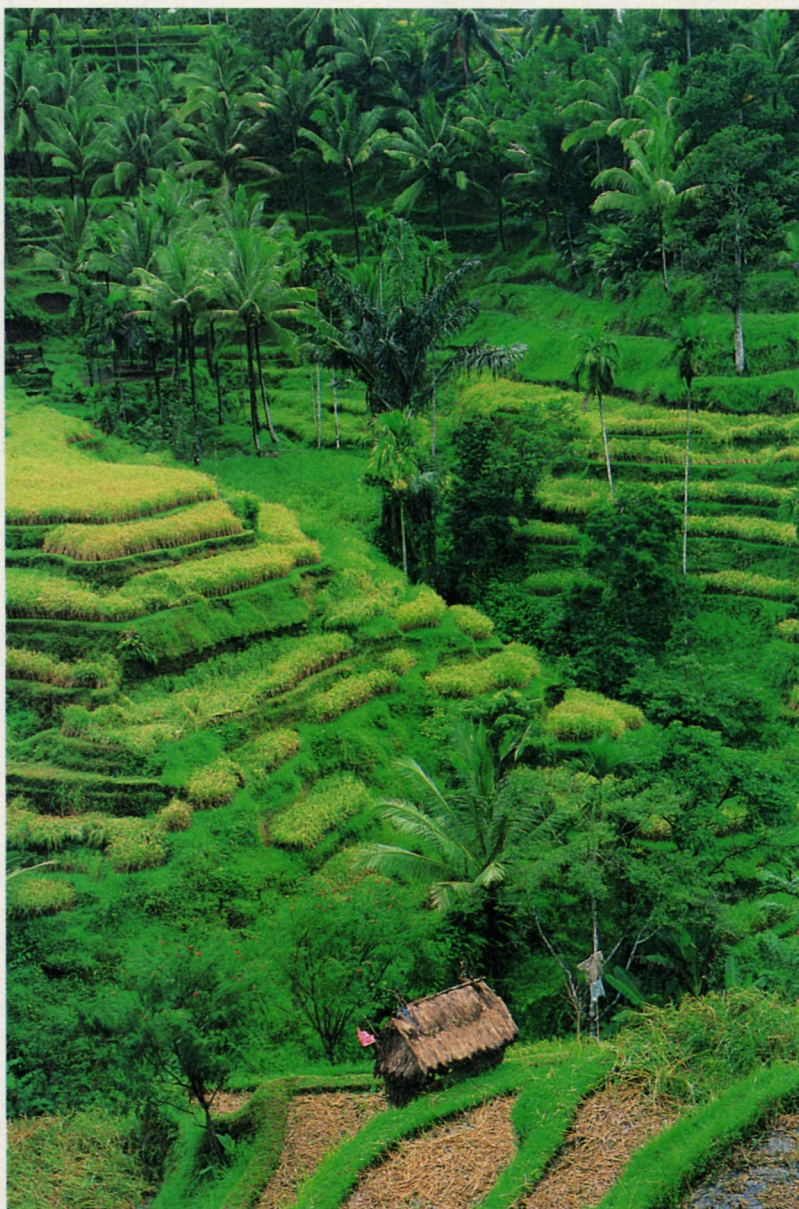
Offerings dotted the streets and decorated the taxis, stores and offices. Made of palm fronds or bamboo strips, these prayers were folded into delicate origami-like sculptures. Multicolored blossoms, incense and rice lay in the offerings. Some were still perfect, as if just completed and placed carefully. Others had been stepped on or kicked aside.

No one seemed to notice or mind that these lovely creations would ultimately be destroyed. The creation and giving of the offerings are of religious significance to the primarily Hindu Balinese. It was understood that they wouldn't

last. Tomorrow, the offerings would be made again with the same care and intention. Art as prayer.

Though my five senses were delighted at every turn, it was the "sixth" sense of Bali that truly captivated me. This sixth sense was palpable all over the island, a sense of

(Cont'd on page 103)



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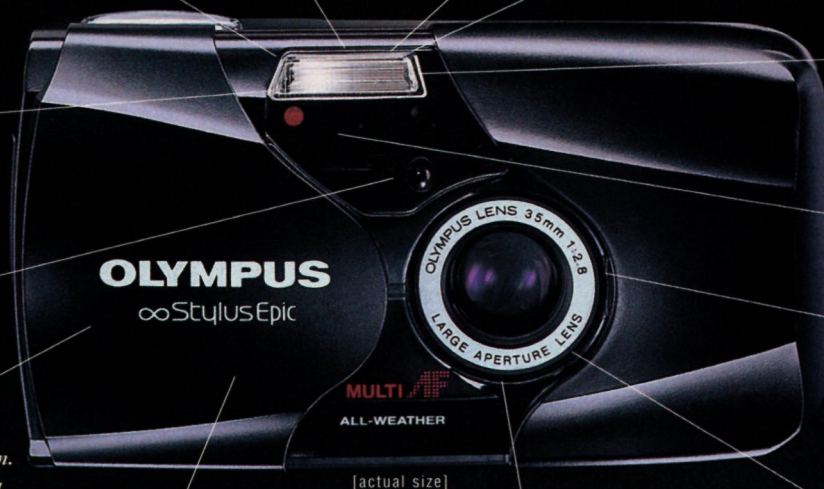
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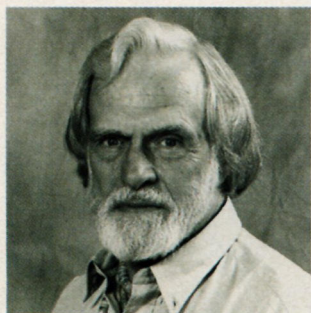
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Video Vs. Film

When shooting moving images, both film and video have their pros and cons

BY LEONARD LEE RUE III



When I bought my first video camera, it was in the super VHS format. The oxide tapes were cheap; they're the same ones you use in your VCR to tape your favorite program when you won't be home to see the show yourself. You could shoot for two hours for about \$2.

In a very short time, I learned that if I ever wanted to sell any of my footage, it had to be taken with the Betacam format, a professional format not like the old Betamax format. I also decided that if I was going to be serious about video photography, and I've always been serious about all of my photography, I had to shoot the Betacam format. I switched from my big JVC super VHS camera to a Sony BVW300 Betacam camera. (Editor's Note: The new digital video formats from Sony, Canon, Panasonic and others offer Betacam quality in smaller camcorders at lower prices.)

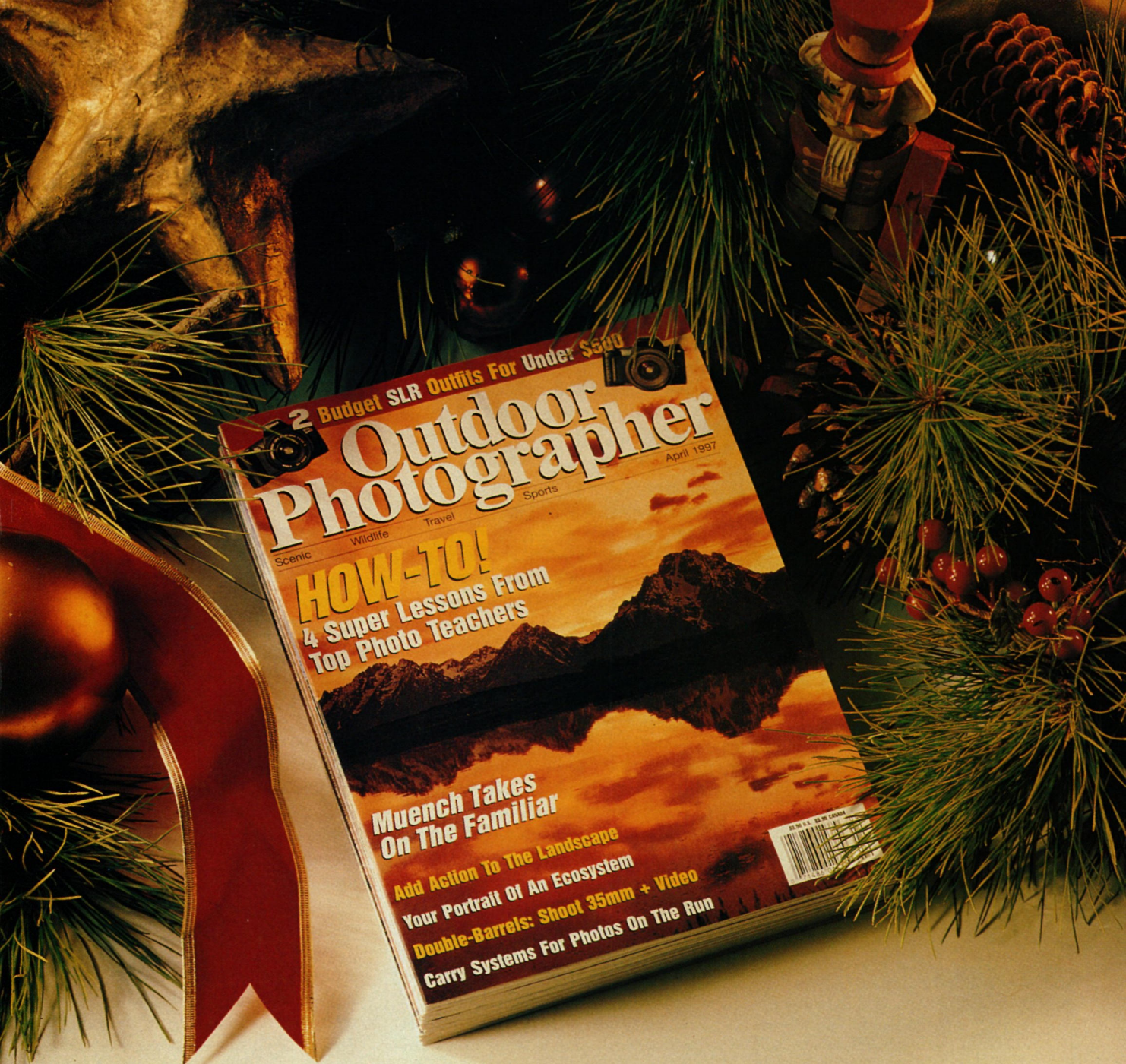
After shooting video for several years, I read an exposé in a photography magazine that really rocked me. The article claimed that the life expectancy of tapes is 10 to 15

years. After that, the image gradually fades, leaving you with unusable tape. Millions of parents are recording all of their children's activities on their camcorders, and they haven't been told that Junior's baby picture will probably be gone by the time he graduates from high school.

In talking with video librarians, I've gleaned a few suggestions that should help extend the life of a videotape: 1) always store your video cassette standing on end—don't lay them flat; 2) once a year, turn the tapes to stand them on the opposite end; and 3) once a year, run the tape to the other end, then run it back the next year.

This is my 51st year of photography, and I'm still using in some of my lectures Kodachrome transparencies that I took 45 years ago. I keep all of my transparencies and tapes in a temperature- and humidity-controlled vault. Some of the early transparencies are fading, but many are still good. I'm losing many of the 2½ Ektachrome transparencies that I took 35 years ago. Some of the 4x5 Ektachromes are also gone. Old Ektachrome simply didn't hold up as well as Kodachrome.

Film is a much better medium than video in terms of



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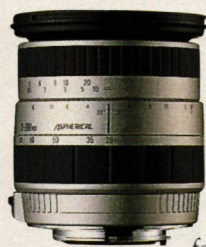
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W I L D S I D E

both quality and longevity. When it comes to projecting an image onto a screen, film is so superior to video that there's no comparison. Plus, if stored properly, Kodak says we can expect modern film to last 50 years or more.

In the future, video could get better, although the present NTSC standard (what all U.S. television is based on) is limited in the maximum resolution allowed. As I write this, the government hasn't settled on the resolution that will be the basis for what will be called Advanced Television (ATV). By the time that's published, the standard will be set. It will likely be better than twice what we're seeing now on our present television sets. High-definition television could offer even more.

These new standards also change the proportions of the television screen. All existing film and videotape will have to be reformatted to fit that size. As I understand it, the only present size film that will fit the system will be super 16mm.

There's just no way that all of the present stock of film and video footage can be discarded because the bulk of the material can't be reshot today, particularly the historical footage. Most of the wildlife footage would also be very difficult to get as many species become more rare as their habitat is destroyed. Just as wide-screen motion picture film is being reformatted to fit our present-day television sets, so will most of the existing film and video stock to fit the new ATV format.

Everything in life is a trade-off. Almost every gain is done at a sacrifice of something else. I'll list some of the advantages and disadvantages of film versus video, knowing full well that many of my readers will come up with some I haven't even thought of.

As stated, film is a much better quality product, both in terms of sharpness, tonality and color saturation. As 35mm films are constantly getting better, so are the motion picture films. 35mm film cameras are much too heavy for field work. The regular 16mm film cameras are much lighter in weight, even than the Betacam video cameras.

But a downside to film is that it's so much more expensive compared to shooting tape. Because of the cost, the photographer shooting film can't get

as much unexpected action as a photographer shooting tape who can keep the camera running more of the time.

Some film cameras function much better in cold weather than do video cameras, particularly the old, spring-wound movie cameras. Keep in mind, though, that the cameras may work, but unless the film is kept somewhat warm, it can become brittle and snap.

Video has many pluses and minuses. Professional Betacam camcorders are much larger and heavier and so are the lenses (although the digital video format is changing that). However, the field video lens can be zoomed silky-smooth electronically while most field 16mm lenses are hand-zoomed.

Videotapes cost far less than the equivalent amount of film. Tape can be played back instantly to see if you got what you thought you were getting and, if you didn't, you can rewind the tape and shoot right over your first take. With film, you have to send it out for processing and, when you're in the field, it may be weeks before you can see what you shot. Videotape is less affected than film by heat or cold exposure. You can shoot videotape under low-light conditions when you can't think of shooting film. Under really poor light, a video camera allows you to magnify electronically the light hitting the tape. In extremely poor light, you can quadruple the light being registered, but I don't like the results as the subject appears too grainy.

Although it's recommended not to use video cameras below 20 degrees F, I've used mine with no problem at zero degrees and below by using a PortaBrace insulated jacket. Located in Bennington, Vt., The PortaBrace Co. puts out a wide range of camera-carrying and protective jackets. The jacket is superbly made and insulated and has pockets that hold small chemical heat packets such as Grabbers or HotHands. With the camera on the standby mode, the internal parts of the camera stay warm. You can't leave your video camera on in the ready mode where you can shoot instantly because the spinning video head will produce unwanted tape and video head wear. In the standby mode, the camera will only record after a four-second delay until the video head gets up to speed.

What's the future of video and film? I wish I knew. OP

SIGMA



OUR WORLD

Frozen in Time – A Scene of Vivid Clarity Under the Midnight Sun. Bergen, 11:30 p.m.

Masayasu Itokazu: Born 1943, China. Photographer Masayasu Itokazu moved to Sweden after graduating from Tokyo College of Photography; shoots mainly landscapes and portraits. Photo Data: Sigma 28-105mm shot at 1/8 sec. at F5.6.

MASAYASU ITOKAZU SHOOTS THE WORLD WITH A SIGMA ZOOM

"The Arctic Circle, midnight sun and aurora borealis – all this light is within my control," says Itokazu. In the faint, ethereal glow of the Norwegian night, he captures the image of a town imbued with an aura of transparency. "My Sigma lens is sharp and easy to handle," he says.

"It makes the most of ambient light to give me the shots I want." Masayasu Itokazu

Sigma's aspherical lens surface and 4-group zoom system combine to provide brilliant image definition from a lens that's lightweight and compact, despite its large aperture; and delivers superior contrast and resolution, even at its wide-open aperture. An internal focusing system with a non-rotating front element group makes filter use easy.

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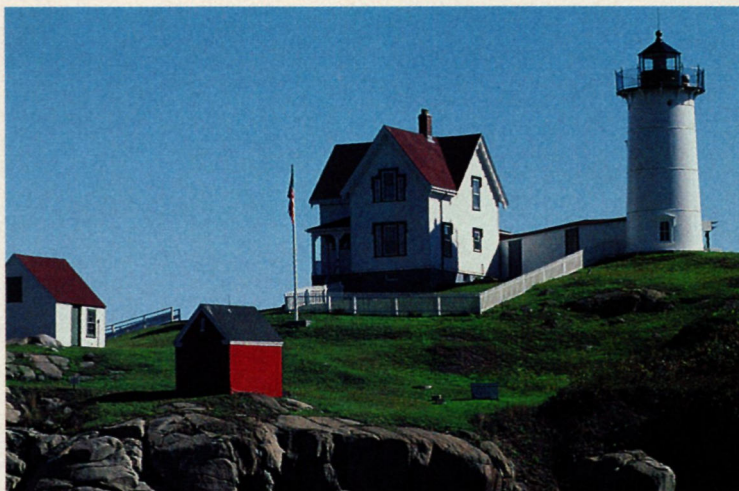
Beyond The Magic Hour

Great images are where you find them when you understand how to use your equipment

By Glenn Terrance • Photography By Bill Durrence

As outdoor photographers, we've been conditioned to shoot at the so-called "magic hours"—early in the morning and late in the afternoon. But great images are really where you find them. Having the right equipment and knowing how to use it allows you to get great pictures at any time. If you limit yourself to the bookends of the day, you'll miss opportunities for meaningful photographs.

Bill Durrence is one of the Nikon School's instructors and a working professional photographer. On an early afternoon at Cape Neddick Light in Maine, he recognized the chance for a good photograph. The sun was high in the sky, casting harsh shadows and washing out the colors in the scene. Instead of just filing the place away for magic hour consider-



Bill Durrence used a polarizer to improve the color saturation of the Cape Neddick Light in the often ignored light of midday sun.

ation, he took a look at the light and employed a polarizer. When working at right angles to the light source, polarizing filters can minimize color and contrast-robbing light scatter in the sky as well as glare on surfaces.

The "rules of photography" can give you the firm foundation that you need as a photographer, but they're not set in stone. Learning when to break out from the rules is very important for improving as a photographer. It's not easy to know when to depart from the rules. Your own experiences and the experience of others can really help. Reading books and magazines like *Outdoor Photographer* and attending seminars like the Nikon School help you know when and how to break the rules.

If Bill had stuck to the rule of shooting only at the magic times, he'd have never taken the picture of the lighthouse. We all get caught up in preconceptions of what, when and

how to shoot. When we back away from those preconceptions, we can find the photographs that are all around us at any time of the day. Then we have to know how our equipment allows us to capture these photographs. The Nikon School is about doing just that. And you don't have to be a Nikon shooter to learn from the Nikon School.

Attending the Nikon School allows you to learn techniques from some great people. You can see wonderful photography that will inspire you as much as it has inspired me to get out and look for good images and become a better photographer.

The one-day seminars cover everything from scenic and fine art to sports and special purpose photography. You can learn about the latest technological advances that will give you more creative control over your images than ever before.

For more information, contact: The Nikon School, 1300 Walt Whitman Rd., Melville, NY 11747, (516) 547-8666, fax (516) 547-0309.

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Phoenix, AZ—Jan. 31-Feb. 1
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Atlanta, GA—Feb. 21-22

Berkeley, CA—Feb. 28-Mar. 1
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OUR WORLD

On Stage a Dynamic Scene Dramatically Changes.
It is Noh, an intense and intriguing interplay of silence and movement. This traditional form of Japanese drama is centered around uniquely stylized singing and dance.
Photo data: Sigma APO 400mm lens shot at 1/8 sec. at F5.6.

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The most profound artistry of a Noh play exists in the dramatic transition between stillness and motion. The voice of Utaï, the flute and drum, seems to linger in the silence. At times like this, the sound of a mechanical AF lens can shatter the very fragile essence of the scene you are shooting. Using a newly developed HSM (hypersonic motor), Sigma tele macro lenses offer high-speed response with near-silent operation, letting you capture the scene without any extraneous sound. Plus, you can shoot close-up macro, up to 1:3 (1/3 life-size). And SLD (Special Low Dispersion) glass prevents chromatic aberration to ensure superior optical performance.

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Big Bear Country



BY FRANS LANTING

The excitement of making contact with big animals can be so rewarding in itself that for many wildlife photographers there's no such thing as getting too close.

The lure of physical proximity makes it hard to back off, even when it may be better to keep distance for photographic reasons.

Close encounters are commonplace in the coastal streams of Alaska where brown bears congregate to feed on salmon. Their tolerance of people combined with the reach of modern telephoto lenses has enabled the frame-filling view of a bear with its open mouth ready to receive a fish to become the cliché that many photographers look for when they travel north. But clichés are always embedded in a bigger view.

I had gone north myself to the Katmai peninsula, a wilderness where bears definitely have the right of way. Under such conditions, my preferred equipment is a big zoom mounted on a heavy tripod, with tele-extendors for extra flexibility. Everything else I carry in a backpack so I can move fast and fluidly.

At the end of a long day of maneuvering around grizzlies within the tight confines of a salmon creek, I had bear on my mind and under my skin. Then, hiking back to camp, the immensity of coastal Alaska came into view. I recognized one bear moving onto the tidal flats as an individual I had met before, but as he ambled away, he became a generic form. I resisted the temptation to close the distance. Instead, in the fading light of a midnight sunset, I applied my zoom lens in the opposite direction, letting the bear recede.

Bears are such a powerful presence that even when they appear minuscule, they anchor an entire scene. Just as a single bear animates a whole wilderness in spirit, it lends scale in a photographic sense to the biggest mountains, even when it's dwarfed by them.

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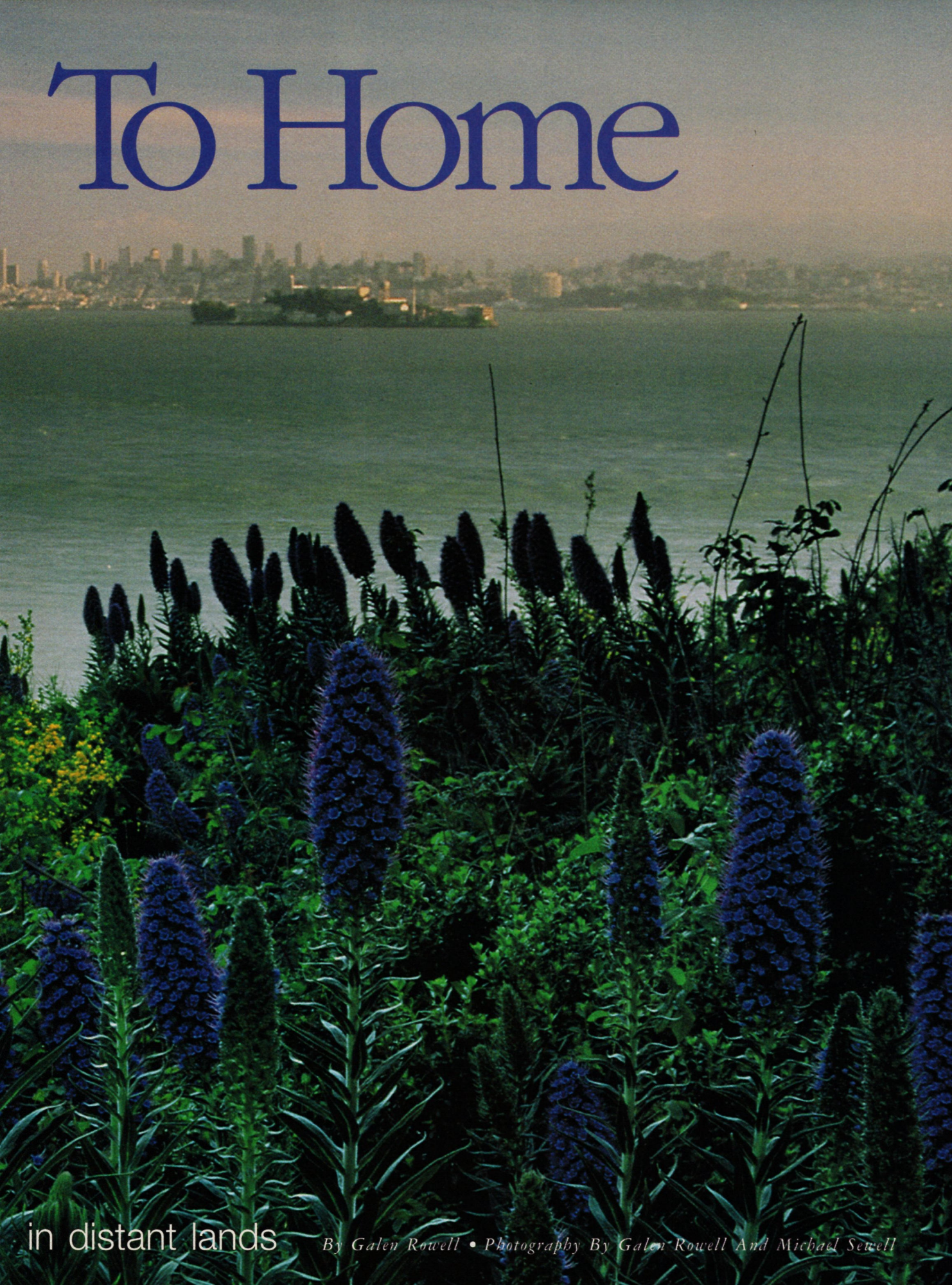


Nature Close



Galen Rowell discovers the grass isn't always greener

To Home

A photograph of a city skyline across a body of water, with tall purple flowers in the foreground. The city skyline is visible in the background, across a body of water. The foreground is filled with tall, purple, spiky flowers, likely Echinops, which are in sharp focus. The water is a calm, greyish-blue. The sky is a pale, hazy blue. The overall mood is serene and contemplative.

in distant lands

By Galen Rowell • Photography By Galen Rowell And Michael Setwell



I'm somewhat embarrassed to admit that I lived in the San Francisco Bay Area for more than 50 years before I recognized the true photographic potential of wild places near my home. The extraordinary amount of protected land around San Francisco is neither contiguous nor defined by a single name, yet it includes more than 200 parks, preserves and other protected areas within 40 miles of the city. Together, they exceed Yosemite National Park in size, biodiversity and visitation. They're the subject of my latest book, *Bay Area Wild*.

Although I'm sure some newspaper stories will relate how my wife, Bar-

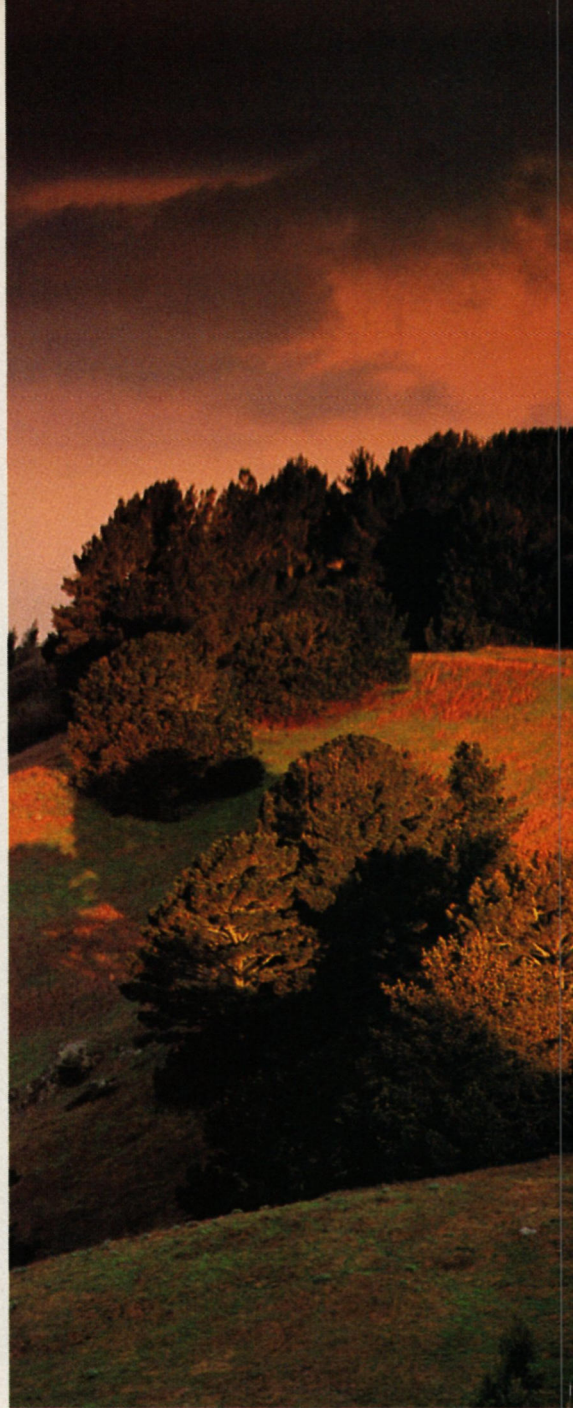


bara, had a great idea one day and then we followed it up, it never happens that way. Many factors had begun to change the ways in which we viewed natural areas nearer to home before serendipity struck. Unless you save Velvia for travels and shoot less expensive film near home, the grass isn't always greener afar. To conceive such a project takes a conscious shift in your world view. Local shoots need to be planned with the same dedication that you'd give to a costly foreign trip.

My first inkling that I might someday do a book about wild places close to home came after teaching local workshops. They forced me into search-

*The beauty of locations near where a photographer lives and works can be stunning. Like many photographers, Galen Rowell had passed by the city's nature around him in favor of more exotic sights. Until he really started looking, he had no idea of the extent of the wild areas. He and fellow photographer Michael Sewell discovered a whole new "country" to explore at their doorstep. **OPENING SPREAD:** A springtime view of San Francisco and Alcatraz Island from Angel Island State Park, *Pride of Madeira* in the foreground. **CLOCKWISE FROM ABOVE:** The sun sets over the waves at Pescadero State Beach; A coyote scans the brush in Mount Diablo State Park; A northern spotted owl flies overhead at Mount Tamalpais; Tule elk stand silhouetted at sunset in Point Reyes National Seashore.*

SPRING VIEW: Nikon N90, Nikkor 24-50mm; SUNSET: Nikon F4, Nikkor 80-200mm; COYOTE: Nikon N90, Nikkor 200-400mm; OWL: Nikon N90, Nikkor 24-50mm; TULE ELK: Nikon F4, Nikkor 80-200mm; ALL: Fujichrome Velvia



Being close to locations near your home means you can be patient and photograph them in the best light as Rowell and Sewell demonstrate on these pages. ABOVE LEFT: Backlight seems to caress the gently rolling foothills of Mount Diablo near Morgan Territory Regional Preserve. The sun's angle strongly defines the intersecting ridges. LEFT: A tufted puffin in breeding plumage calls from a rock on Southeast Farallon Island. ABOVE: The drama of a storm intensifies the light on the Sea View Trail in the Berkeley Hills. The trail is one of the few signs that this area is so close to millions of people. As one reviewer of Bay Area Wild put it: "Who would have thought there was so much wild just beside the city by the bay?"

FOOTHILLS: Nikon F3, Nikkor 180mm $f/2.8$; PUFFIN: Nikon N90, Nikkor 800mm;
STORM: Nikon N90s, Nikkor 85mm; ALL: Fujichrome Velvia



ing out the best field locations for students to photograph at the optimum times of the day and year. Having done this, I began surprising myself with local photographs that rivaled my best work from previous decades of shooting on every continent. Instead of getting isolated results from chance situations, I found myself preplanning images in my mind's eye, as I'd do on *National Geographic* assignments in exotic places.

Being a native son of Berkeley who had made thousands of visits to run or hike wild trails in local parks and preserves, I was astonished to discover how

little I really knew about the Bay Area's wild places. Like a commuter, I had tended to travel the same routes over and over again. I was in good company, however. As I talked with veteran users of local wild lands, it became clear that virtually all of us knew a few places well, but rarely ventured beyond our favorite local haunts. We were more likely to have spent weeks in the wilds of Nepal than in preserves on the opposite shores of the Bay.

We simply hadn't given equal effort to planning visits to places we thought we could see anytime. Furthermore, most of our brief journeys to more

distant parts of the Bay Area hadn't been self-initiated; rather, they were prompted by the presence of out-of-town visitors. This pattern confirmed my experiences as an assignment photographer, where I had often found that my own brief jaunts into a new region's wild lands exceeded the lifetime local excursions of residents. That's worth keeping in mind as you photograph in your own home area.

I decided to approach even the most mundane of my Bay Area journeys as if I was traveling abroad. Instead of choosing the fastest way to get from one point to another, I kept trail maps



and natural history guidebooks in my car and, whenever possible, planned road trips to include visits to new wild places.

For example, on a drive to a business appointment in Palo Alto, I gave myself more time than usual to buck the rush-hour traffic and arrived a full half-hour early. Instead of reading the

aerial overviews of threatened natural areas. At first, she requested exotic locations and flew to save a river in Alaska and a tropical rain forest in Latin America.

Barbara came up with the idea for the book when she veered from her usual urban departure route on a more frivolous mission to pick up our golden

uous forest right here in the Bay Area than in all my flights over the national parks of Costa Rica.”

When we returned home, I checked some figures, which confirmed Barbara’s aerial impressions. Whereas a significant 11 percent of Costa Rica is under national park designation, 27 percent of Marin County’s land area is directly administered by the National Park Service. When other public-access natural preserves are added in, Marin’s portion of protected land jumps to a whopping 44 percent.

The sense of wholeness and unity of Bay Area wild lands we gained from the air that day reminds me of the first lunar astronauts’ surprise to see a whole, living Earth after a lifetime of looking at globes segmented into brightly colored political designations. Though they didn’t expect to see a planet with national borders, the reality of their direct observation was overpowering.

Recalling our infinitely lower pass over Marin County, I wondered how the visual integrity that had so

impressed me could be translated to the printed page, where disparate pieces of the whole are unlikely to strike readers as memorably as would images of a whole Earth or even a Yosemite Valley. Despite the wealth of wild scenes in the Bay Area, I thought the uniquely sculpted landscapes people have grown accustomed to seeing on posters and book covers would be hard to come by here. Also, the more I considered it, the more impossible a task it seemed to bring together all the essential aspects of the wild Bay Area in one book. The photography would need to go well beyond aerial views and common scenes visible from roads and trails.

Just to document the elusive wildlife could take 10 years. Truthful and evocative photographs of Bay Area creatures in their natural settings aren’t easily made, and I’m not willing to print images of animals from other locations with vague captions, to present captive animals as wild or to pass off digital illustrations of animals dropped into empty landscapes as photographic



morning paper over coffee in a restaurant or studying the wallpaper in my client’s waiting room, I drove two minutes off the freeway to walk through the Palo Alto Baylands Nature Preserve—2000 acres of wetlands. I carried just the right equipment to capture the shorebirds and the landscape.

In one sense, Barbara’s vision for the book did come out of thin air. She had done years of volunteer flights for Lighthawk, an environmental group dedicated to giving media, land managers and political decision-makers

retriever from friends. She had just returned from an environmental flight in Costa Rica, and we decided to fly rather than drive several hours up the twisty roads of the North Coast. This would also inspire Barbara to begin flights to help save Bay Area open spaces.

The day was exceptionally clear after a storm. That, combined with the lush greenery of spring, provided some of the most ideal conditions for aerial photography I had ever seen. The glistening ring of cities around San Francisco Bay resembled little clusters of diamonds surrounded by huge emeralds of open space. The verdant facets of Mount Tamalpais rising above Marin County were especially compelling and Barbara diverted from her normal route to circle the peak.

After we made a low pass over the north side with the window opened for photography, Barbara excitedly announced over the intercom: “This is incredible. It’s all unbroken forest down there. I’m seeing more contin-

We don’t always notice the unique beauty that can be part of our nearby scenes. LEFT: Moonset over San Francisco Bay from the Berkeley Hills—a dead tree makes a stark and effective contrast to the colored light of the sky. ABOVE: Fog drifts over the Bolinas Ridge at Mount Tamalpais.

MOONSET: Nikon F4, Nikkor 80-200mm;
FOG: Nikon F4, Nikkor 24mm; BOTH:
Fujichrome Velvia

CLOSE TO HOME

documentation of natural history.

But the more I learned about local environmental issues, the more urgent production of *Bay Area Wild* became. I sensed that my initial optimism about the greater Bay Area's unusually large amount of protected land needed to be tempered with concern over issues such as the threat of imminent development of areas of open space 19 times the size of San Francisco.

I solved the problem of documenting Bay Area wildlife with integrity by inviting Michael Sewell to share in the photographic coverage of a book that would be packaged (edited and produced) by our own Mountain Light Press, with printing and distribution done by Sierra Club Books. Michael, also a Berkeley native, had already spent 10 years roaming wild parts of the Bay Area and photographing wildlife in some most unusual ways. I was especially impressed by the way he had captured a full-frame image of a wild bobcat at Point Reyes.

The bobcat hadn't stepped into a

meadow in front of a camera in broad daylight by chance. Michael had mastered the Native American art of wildlife calling. He had imitated the sound of a rabbit in distress while sitting absolutely still in camouflage clothing, with skunk scent dabbed on nearby brush to mask his own scent.

Several times during the making of the book, I donned similar battlefield attire and joined Michael in the field as he called in bobcats, foxes and coyotes, whose haunting expressions indi-

cated their uncertainty about our true genus and species.

Michael had also spent four years maintaining remote cameras placed along wildlife paths to be triggered by the tripping of an infrared beam. His thousands of slides from these endeavors include images of stray dogs, feral pigs and a wealth of powerful candid moments in the lives of wild creatures.

We agreed that we would both shoot new work for the book for two more years, with no firm dividing line between wildlife and landscape photography. In other words, we'd both continue to photograph whatever we believed was relevant. We were reasonably sure the majority of wildlife images would end up being Michael's and the majority of landscapes and close-ups mine.

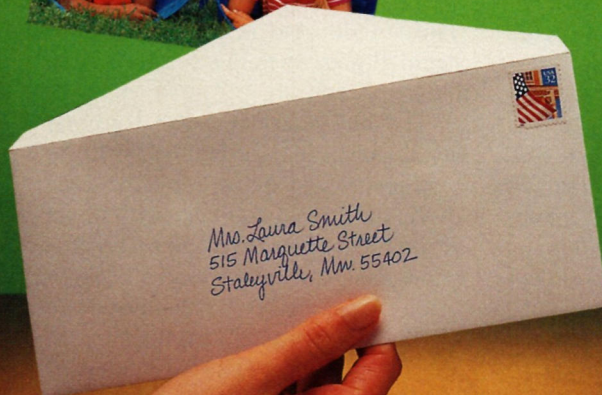
To keep the visual voltage as high as possible, we decided from the outset to wholly avoid a guidebook approach. We had no intention of producing a visual inventory of every park, preserve, life zone, mammal, bird, reptile, insect, rare plant or currently threat-

QUICK TIP

Looking Harder

One way of photographing the landscapes and other parts of nature that exist in your hometown is to approach the area as if you were a tourist. What would you see? What would you visit? How would you present the wonders of the area to someone who had never been there before? Galen Rowell approached shooting San Francisco as if it was a *National Geographic* assignment. You could try that, too.

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ened piece of open space within our chosen area.

Though we agreed that some species and locales were "musts" to include, we also wanted to leave room for spontaneous, inspired imagery, whether of a cloud or a clapper rail. The two of us painstakingly whittled down a selection of 400 from more than 20,000 images of the wild Bay Area for our graphic designer, Jennifer Barry, to choose 172 for the final layout.

If I have a nagging doubt about our book, it's that we may have succeeded too well in producing a seamless vision of wildness. Casual page-turners may conclude that more than enough Bay Area land has already been preserved, unless they read the text, which is based on my fascination with the relationship between preserved areas and those who have gone out of their way to save them. Interviews that explore the motivations and accomplishments of key individuals reveal many ongoing battles yet to be won, as well as great successes. A map shows greenbelts at risk that will greatly affect future congestion and quality of life

if they're allowed to be developed.

I can't deny an unfathomable longing to have seen the Bay Area in pristine times when the Ohlone Indians lived beside vast herds of antelope, deer and elk. Biologists speculate that more grizzlies may have caught more salmon here than anywhere else on the continent. Nor can I deny how that longing clashes with who I am: a citizen of the modern world, trapped in my allotted era by more than the calendar of history.

As I daydream about what it would have been like to live in the Bay Area of the past, the notion becomes less romantic if I consider spending my whole life in that era. According to estimates of Ohlone life expectancy, I'd already have been dead for 16 years. Were I an Ohlone Indian of old, would the same magic I feel on spotting a wild bobcat in the spring grass be there?

If I really craved living in that era, shouldn't I be living in some distant backwater of the Bay Area on the wildest piece of property I can find? One reason I don't is that I already dread the grueling drive to San Francisco Inter-

national Airport, which enables me to explore and document distant and exotic places. I'm not willing to give up these travels or to have my airport commute become unbearably long. In fact, I'm convinced that my unabashed appreciation of Bay Area wildness is based on my direct experience of such highly touted places as Alaska, Hawaii, the Galapagos Islands, the polar regions and Tibet. Only after having photographed such areas do I know with certitude how favorably my home wild lands compare.

OP



Galen Rowell and Michael Sewell

For more information about the new book, *Bay Area Wild*, contact: Mountain Light Photography, 1466 66th St., Emeryville, CA 94608, (510) 601-9000, www.mountainlight.com.

NEXT

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The Nature Of AMERICAN



States in a new book

By David Middleton

CA

The new book, The Nature of America, divided North America into 12 "ecoregions" or areas of similar ecological parameters, such as tundra, grasslands, desert, Rocky Mountains, etc. The following excerpts the text for the Southern Appalachians, a region extending from the Pocono Mountains in northeastern Pennsylvania south through the Appalachian Mountains and then west to the Ozark Mountains of the southern Midwest.



The images on these pages are from the Southern Appalachians section of the new book, The Nature of America.

OPENING SPREAD, LEFT: Spring comes to the woods and trees of Lake Tombigbee State Park, Mississippi.

OPENING SPREAD, RIGHT: A rocky outcropping in Fall Creek Falls State Park, Tennessee.

WOODS: Arca Swiss F-Line 4x5, Nikkor 135mm f/5.6, Fujichrome Velvia; OUTCROPPING: Toyo 45A 4x5, Fuji 90mm, Fujichrome Velvia

ABOVE: A panoramic view of rhododendrons in the Blue Ridge Mountains, North Carolina.

RIGHT: A mockingbird, green tree frog and opossum.

VIEW: Fuji G617 panoramic camera, Fuji 105mm f/8, Fujichrome Velvia; BIRD: Nikon F4, Nikkor 500mm, Fujichrome Velvia; FROG: Nikon F5, Micro-Nikkor 105mm, SB-26 Speedlight, Kodak Lumiere-X; OPOSSUM: Nikon F4, Nikkor 80-200mm f/2.8, Fujichrome Provia



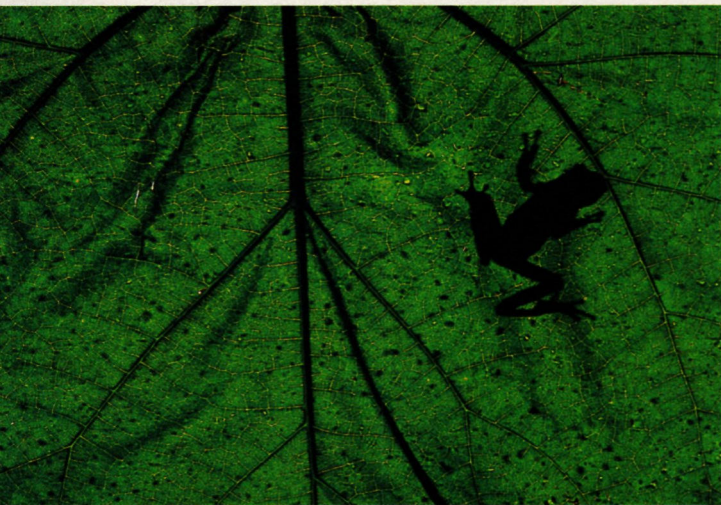
David Middleton

The Southern Appalachians is a rumpled bedspread of old unmade mountains, their soft ridges and rounded valleys jumbled between the Atlantic coastal plain and the Midwest. They're the wrinkled remnants of ancient mountains that rose 300 million years ago when Africa first bumped into North America. Bound by the forest and stitched by innumerable rivers, this lush mountain quilt hides unfathomable secrets tucked within its river creases and rocky folds.

Unlike the West, where the biggest trees are conifers, the Southern Appalachians' largest, oldest trees are hardwoods. Cove hardwoods, so named because they live in protected valleys, reach their pinnacle in Great Smoky Mountains National Park and on



John Shaw



John Netherton



John Shaw

the slopes of Grandfather Mountain, a UNESCO Biosphere Reserve. No other ecoregion of comparable size in North America has so many champion trees: a red maple seven feet wide; a yellow buckeye more than five feet across; a white pine almost five feet in diameter; a tulip tree 7½ feet wide. All of these trees are more than 150 feet tall, and it's usually more than six stories up to their lowest limbs.

The cove hardwoods are part of an astonishingly diverse ecoregion. The central part of the Southern Appalachians is the most biologically rich, temperate environment in the world. In the Great Smoky Mountains National Park alone there are 1200 species of flowering plants, 2000 species of

fungi and 350 kinds of mosses. Of the 130 types of trees, more variety is found on an acre of land here than in all of Europe. And with 25 salamander species in the Smokies, it's the largest assemblage of these animals in the world.

The biological richness of this ecoregion explains why the black bears of the Southern Appalachians are so populous. Compared to black bears anywhere else in North America, these bears are the largest, they mature the earliest, they have the largest litters, they have them more frequently and the population is growing the fastest. This is all due to the abundant food for bears—mostly acorns and beech nuts—easily found in the Southern Appalachian forest.

Behind The Scenes

By Bill Fortney And David Middleton

The original idea for *The Nature of America* was to get as many photographers as we could to photograph wild America for one day, much like what was done for the *Day in the Life of America* book. We quickly realized that this would be difficult logistically and nearly impossible seasonally. There's just too great a range in the natural year to be able to choose one day and have every region of the country portrayed well. When it's prime time in the Smokies, it's still winter in Alaska, and when the desert is in bloom, the trees of New England are leafless.

Why not photograph wild America and Canada for an entire year and, instead of many photographers, choose from among the very best? We wouldn't need a lot of team members because professional nature photographers travel so much. We could rely on their peripatetic journeys and individual interests to lead them to all the places we wanted photographed.

Nikon and Kodak quickly agreed to be the official camera and film sponsors of the project followed by Lowepro (camera bags), Vasque (hiking boots) and W.L. Gore (Gore-tex® parkas). Each of these companies contributed to the project and to the photographers and made our lives easier with their expertise and enthusiasm.

Selecting the photographers became a difficult task and one over which we still fret. Our initial list of photographers included more than 200 names. We then struggled to pare the list down to around 30 names. Those who agreed to be a part of this project were Craig and Nadine Blacklock, Tom Blagdon, Jim Brandenburg, Willard Clay, Carr Clifton, Kathleen Norris Cook, Jack Dykinga, Tim Fitzharris, Jeff Foott, Jeff Gnass, Fred Hirschmann, Charles Krebs, Frans Lanting, Wayne Lynch, Tom Mangelsen, Joe McDonald, David Middleton, David Muench, William Neill, John Netherton, Pat O'Hara, Bryan Peterson, Rod Planck, James Randklev, Galen Rowell, John Shaw, Steve Terrill, Larry Ulrich, Kennan Ward, Art Wolfe and Norbert Wu. Making the final selection was the only disagreeable part of the entire project.

The final pieces of the project fell into place when the late Charles Kuralt agreed to write the book's forward. The National Park Foundation soon accepted the book and loaned its considerable reputation to the project. We're proud to say that a percentage of the profits of this book will be donated to the National Park Foundation to help restore and preserve our national parks.

The process of getting the photographs and finding the words for this book reached unbelievable proportions. David Middleton visited every ecoregion, often several times, in order to collect the information and impressions for the text. As for the photos, more than

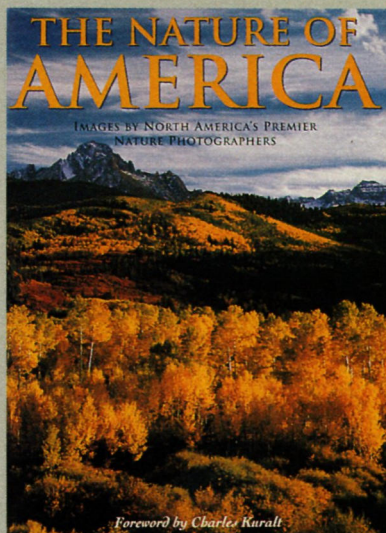
one million images were taken for this project, with lenses that ranged from 18mm to 800mm, and film formats that varied from 35mm all the way up to 8x10-inches. More than 5000 photos were submitted for our review. Two hundred and fifty of these were initially selected, of which 200 made the book. We're still dumbfounded and at times sleepless at the number of utterly fantastic images that we couldn't include in this book.

The photographers went to amazing lengths to capture the wild beauty of this place we call home. Our photographers traveled by car, van, truck, bus, plane, jet, helicopter, cross-country ski, snowshoe, raft, mountain bike,

foot, horse, zodiac, sea kayak, tundra buggy, ferry, sailboat, canoe, dog sled and *komitik* (a traditional Inuit sled). They photographed from the tip of Florida to the northern tundra in temperatures that ranged from minus-40° F to 110° F. More than 100 hours were spent photographing underwater at depths down to 120 feet and in water temperatures from 29° F in the Arctic to 96° F in Manatee Springs in Florida.

None of the photographs appearing in this book has been digitally enhanced or manipulated. No captive mammals were photographed, and no wildflowers were maimed or moved just to be more photogenic. All of the photographers, in all circumstances, placed the welfare of their subject above their desire to get the picture.

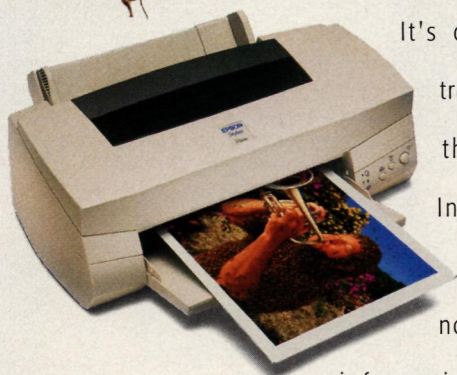
(Main text cont'd on page 104)





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Deep, Dark And Mysterious

Try some of David Stoecklein's
bad weather shooting secrets and
get unique, emotional images

By Christopher Robinson

Photography By David Stoecklein





When the winter weather looks threatening, many people stay indoors bundled by the fire. David Stoecklein grabs camera, lens and tripod and heads out into it. His images have an evocative look that's as powerful as the weather itself.

OPENING SPREAD: *Taking advantage of a dark, snowy day, Stoecklein created a strong photograph of a cowboy bounding through the snow. On a day of bright sunlight, this shot wouldn't have the sense of urgency that the darkness gives it.*

ABOVE: *You can feel the cold as this fisherman casts out his line. The heavy, wet, falling snow is responsible for giving you that feeling of cold.*

RIGHT: *A telemark skier drives through the piney glades on a cold, dark day. While it's not snowing, the darkness of the heavy, imposing overcast makes for a look that doesn't exist on a sunny "blue-sky" day.*

Rain, wind, snow, sleet, dust—you name it, and David Stoecklein has taken pictures in it. He has pushed himself and his equipment to the limit to get images in these demanding conditions. "I love the images created

in bad weather," Stoecklein says. "Wind, dust, rain and snow work different emotions than people are used to in photography."

Stoecklein has made a career as a photographer in the West. He's per-

haps best known for his inspiring images of cowboy life. A pervading theme with Stoecklein, though, has been his ability to get emotional and inspiring photographs in weather that keeps most people at home bundled up by the fire.

Winter photography can be quite a challenge, no question; but if you're up to it, you can get some of the most emotional and beautiful images in those conditions.

What makes bad weather photography such a big draw for Stoecklein? "The weather tells a bigger story than perfect days." The images can be either "deep, dark and dangerous or soft and delicate," he says. The moods that you can create in adverse conditions just can't be matched in "blue sky" pho-



tography. Even the basic colors of nature change with the light. "The light in bad weather is very unique and constantly changing."

One of Stoecklein's favorite images is called Ray's Saddle. The composition is simplicity itself—it's just a saddle seen close-up in a cold rainstorm. Says Stoecklein, "Can you imagine sitting in that saddle? It just tells so much more of a story than if it had been shot on a perfect sunny day."

A lot of the best bad weather photography is taken as the weather is either rolling in or rolling out. During these transitional times, the light changes very fast both in intensity and quality. With the light changing so fast, you have the opportunity to get a lot of very different-looking photographs in a short time. "You can end up with three different stories in three minutes," says Stoecklein.

Of course, shooting in these demanding conditions requires some special equipment considerations. "You need a really good camera, and autofocus really helps," Stoecklein says. Autofocus is a good feature to employ because it keeps you from fumbling around. In cold, snowy weather, you're

apt to have gloves on or have cold hands. Either way, chances are that your finger dexterity won't be in top form and focusing will be problematic at best. Also, the weather can make it challenging enough to concentrate on composition without having to worry about finding focus.

Stoecklein uses the fastest lenses he can find. Bright, *f/2.8* zoom and telephoto lenses can be a big help when the skies darken to an ominous gray. As a professional who relies on his camera and lenses to make a living, the expense of long, very fast lenses is part of the cost of doing business.

For an amateur working on a budget, these premium lenses may not be affordable. Faster lenses will definitely make shooting in bad weather somewhat more convenient, but you can come away with very good images even with slower ones. If you don't have the constraints of the publishing industry to worry about, you might consider some of the new, fast color print films to help you make up for slower lenses.

Stoecklein's choice of film has been Kodak E100S and E100SW since their introduction. "Both of them have very





ABOVE: *This winter image shows David Stoecklein's ability to compose a deep, dark and mysterious picture on those bad weather days.*

All: Canon EOS-1N, Canon lenses

good latitude for slide films." He uses the E100SW quite a bit for its slightly warm palette, which can help in bad weather. When he needs some extra speed, Stoecklein goes with Kodachrome 200, which he likes for its warmth as well.

As far as photography equipment, Stoecklein supports his Canon EOS cameras on Gitzo tripods. "The Gitzos just work really well for us." A tripod is particularly important in bad weather because the light is often pretty low. Even if you have the fastest lenses made, chances are good that you'll need to use slower shutter speeds to maintain depth of field. When you consider that you might be shivering a bit in the cold, the possibility that you'll be able to get sharp pictures drops faster than the temperature in a mountain snowstorm. Stoecklein never heads out in any kind of weather without a tripod; he doesn't compromise on sharpness.

One of the major challenges of photography in bad weather is keeping your cameras and lenses clean and free of moisture. "We carry plenty of canned air and a soft car chamois," Stoecklein says. "The chamois is great for soaking up water on the camera and lenses." When shooting in the snow, the canned air does a nice job of getting snow off of your gear before it can cause problems. Snow is dust until it melts and, like dust, it can be blown right off of anything without difficulty.

Also, when the wind is really blowing and there's a lot of dust, the canned air is a necessity for keeping the pressure plate perfectly clean when you change film. Modern cameras have a lot of pressure on those plates, and just a few dust flakes can gouge a whole roll of film.

The trick to keeping your gear dry in the snow is to keep it no warmer than the air temperature. Says Stoecklein, "I don't tuck the camera into my jacket." If the camera is kept inside a jacket, it will quickly warm up. Then, when you pull it out to use, the snow will melt and give you a wet mess.

"I've never ruined gear in bad weather," Stoecklein adds. It's a matter of being aware of the conditions and not doing anything really foolish. He uses a skylight filter on his lens when he's shooting in inclement weather.

The loss in sharpness is incidental compared to the damage that the lens could endure from repeatedly wiping off water. The soft chamois cloth is perfect for keeping the filter dry.

Over the years, Stoecklein has collected a variety of gear on which he has come to depend in the field. In demanding weather conditions, having the right equipment is critical to your ability to get the shots, as well as bringing all of your camera gear home in working condition.

Then there's the clothing that you wear, which makes the difference between working on getting a good photograph in comfort and only being able to think about how cold and miserable you feel. Layering is the key to being properly clothed for bad weather. A waterproof shell, vest and turtleneck are standard winter wear for Stoecklein. With a layering strategy, you can keep yourself comfortable in a range of conditions.

Getting out into the backcountry can be a challenge in and of itself in bad weather. Stoecklein is a big fan

of snowshoeing to get into undisturbed or remote areas. Whether you snowshoe, cross-country ski or just walk, the activity can quickly make you pretty hot. This is where the layering strategy really shows its merit. By having a waterproof shell as your outer layer, you can add or remove a sweater or vest to keep you comfortable and dry.

For photographers, the hands are especially important. If your hands get cold, your fingers lose dexterity, making it really hard to work the small parts on any camera. If you've ever had difficulty just loading film or screwing a filter onto the lens, try doing it when you can't feel the tips of your fingers. Stoecklein keeps his hands up to the task of working his equipment by using big, well-insulated gloves made by Patagonia. He also carries lots of hand warmer packs. "We carry boxes of those things around," he says. "They're great." The hand warmers really do the trick when you've been working with the gloves off for any length of time. Sticking one in each glove when you put them back on

will get the heat back into the hands in a hurry.

How can you get images in bad weather like David Stoecklein's? "Well, get off your butt and go out and get it. That's the most important thing. Go out and look for things that tell a story." Stoecklein says that you need to be organized. First, think about the shots that you want to get. This is what Ansel Adams called "previsualization." Then wait for the day when the weather is right for the shot.

When you're out at the location shooting, Stoecklein advocates shooting lots of film. "Bracket a lot and experiment. On a 'blue day,' you need to have the exposure dead-on accurate, but in bad weather there's an effect. It can be deeper, darker and more dangerous."

When you experiment with exposure on bad weather days like this, you'll often find that the best image isn't the one that the meter said was the right one. Says Stoecklein, "Your exposure becomes a real painting tool." **OP**

Kennan Ward: extreme photography



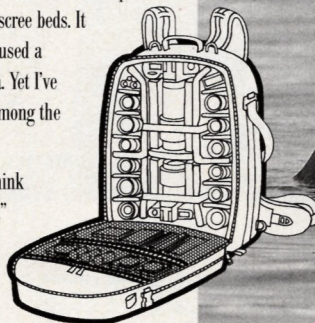
Kennan worked for years as a National Park Ranger in bear management in Alaska, Montana and California. He found this grizzly in Katmai National Park, Alaska.

Kennan Ward's idea of challenging conditions is brutal: camping on an ice floe somewhere in the High Arctic, with temperatures in the minus forties, blowing snow, film cracking and batteries failing. Often, the only thing he can count on is his Lowepro camera bag.

He travels the world, from Africa to the Russian High Arctic. Despite the perils of tropical humidity, thunderstorms, snow and "phenomenally difficult" cold, his original 15-year old Lowepro Magnum is still going strong.

Kennan describes himself as a fond proponent of Lowepro camera bags. "I've got a collection now. I strap them to helicopters, wooden dogsleds, airplanes and llamas. I sit on them. I drop them. And I use them to protect myself — to break falls or tumbles down scree beds. It seems like every other day, I have an adventure with them. My wife even used a Lowepro Magnum to defend herself from an aggressive chimp in Tanzania. Yet I've never had equipment damaged in a Lowepro bag. The Lowepro bags are among the few things to survive many of my expeditions."

Relying on Lowepro is second nature for Kennan. "I don't even think about my camera bags any more. I know I can trust Lowepro."

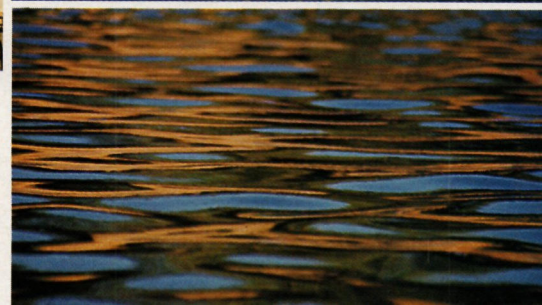
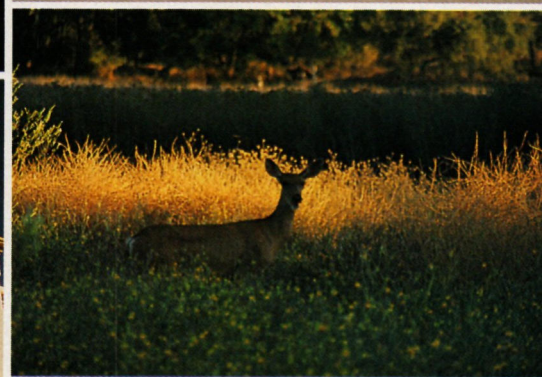
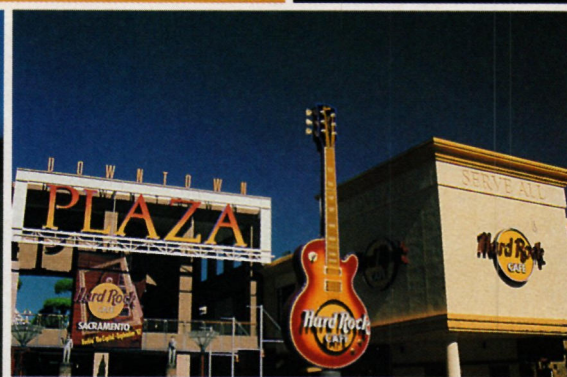


Kennan trusts the Photo Trekker AW (shown above, left) for its all-weather protection. The versatile modular design makes it easy to pack and adaptable in the field.

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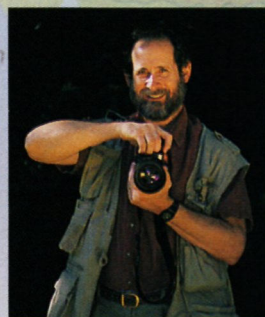
One

Lens,

Will

Travel

By Lewis Kemper



AF353 35-300mm $f/4.5-6.7$ zoom, chances are this won't happen again. The amazing 8.5:1 zoom ratio on this compact lens almost assures you that you'll be ready for anything!

Imagine only having to carry one lens. For travel and adventure, this lens would be a great addition to any camera bag. Weighing in at 22.6 ounces and with a minimum length of slightly under four inches, the 35-300mm can even be left on your camera at all times. Its mostly metal lens barrel and one SD lens element make it a high-quality lens.

On assignment to photograph Sacramento, the state capitol of California, I found this lens to be invaluable. I photographed everything from nature preserves to old trains. In fact, I used the 35-300mm for 95 percent of my shooting! I only occasionally wanted a wider angle and, with a Kenko extension tube, I was even able to use the lens for close-ups. And the results were terrific!

While photographing along the American River Parkway, the 35-300mm was perfect for bracketing compositions during sunrise and sunset. From one vantage point, I made a variety of compositions just by zooming the lens to various focal lengths. This was very important, given the fact there weren't too many places I could stand along the riverbank with unobstructed views. The lens was also invaluable for eliminating clutter and allowing me to photograph the intimate details of nature. From scenics to wildlife, the lens covered virtually everything that came my way.

I even packed the 35-300mm along in my Folbot as I paddled the American River. It's the only lens I carried for this part of the assignment. I knew that I'd be ready for anything, and I wouldn't have to worry about changing lenses while on the river. I hand-held the lens for some shots and pulled the kayak to shallow water to use my tripod when necessary.

The versatile zoom ratio was great for shooting pictures of the Capitol Building and the new Hard Rock Cafe. In fact, zooming in the lens while shooting the guitar made a very dynamic image of this icon. On the streets of Old Town, it was the only lens I carried. Imagine, no camera bag full of lenses, just the ability to roam, frame and shoot. Every travel photographer would love the freedom and quality that the Tokina 35-300mm brings to the on-the-go picture-maker. With this lens, you won't be talking about the one that got away because you'll be getting great shots!



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The Ozark Mountains are full of great autumn photo opportunities, yet



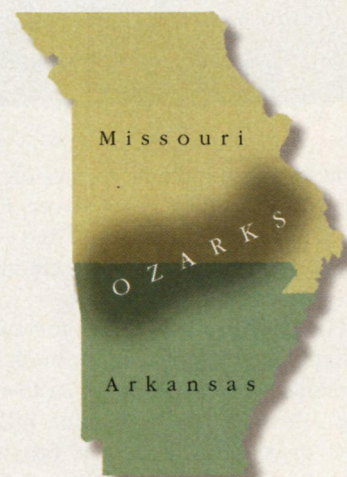
*Text And Photography
By Charles Gurche*

The early song of the robin signaled the beginning of another Ozark morning. As the first hint of light touched the eastern sky, horizontal bands of color appeared, with a glowing orange on the horizon and layers above of yellow, turquoise, pale blue and deep blue. Dawn dimly illuminated the scattered oaks, veiled in a thin fog that had settled in the valleys during the calm night. Purple hills met a crimson sky where the sun would soon appear. With a single stroke, sunrise shattered the pastels of the landscape and replaced them with contrast.

All across the Ozark Mountains, a new day was beginning. Fog along the Buffalo River turned from blue to gold. On a Current River gravel bar, light illuminated textures and patterns that had lain hidden moments before. Leaves in every forest shone like glowing fragments of stained glass. Sunlight danced

southern Fall colors

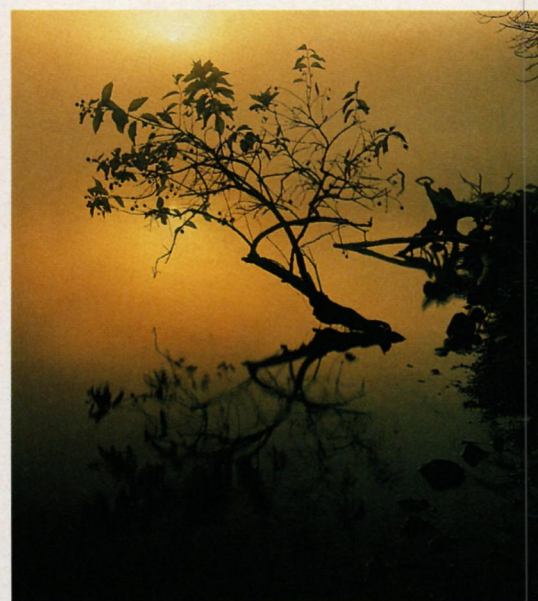
remain off the leaf peepers' beaten path





OPENING SPREAD: *American lotus, Lake of the Ozarks State Park, Missouri. LEFT: Water shield, Lake Scotia Pond, Mark Twain National Forest, Missouri. BELOW: Buttonbush in fog, Lake of the Ozarks State Park, Missouri. BOTTOM: Potholes at sunset, Elephant Rocks State Park, Missouri.*

AMERICAN LOTUS: Linhof Technikardan 4x5, Nikkor 300mm, Fujichrome Velvia
 WATER SHIELD: Calumet 4x5, Schneider 150mm, Fujichrome 100
 BUTTONBUSH: Calumet 4x5, Schneider 150mm, Ektachrome 64
 POTHoles: Calumet 4x5, Schneider 90mm, Fujichrome Velvia



in hundreds of brilliant flashes on ripples of the Eleven Point River. Dew sparkled in the meadows of the open glades. The land was new again in the early-morning light.

For 10 years now I've photographed in the Ozark Mountains for book and calendar projects. As I began to venture into new reaches of the hills, I soon discovered there was far more out there than I had ever realized. Like scattered treasure, unique, little-known places kept popping up—secret glades, springs and waterfalls, ancient forests, gardens of ferns and wildflowers and rock sculpted into arches, knobs and pinnacles. All invited exploration and photography.

Both Arkansas and Missouri and a small slice of Oklahoma have a multitude of beautiful, wild areas pre-



served by the Forest Service and the National Park Service and in the state park and forest systems. All of these agencies have information and maps to help in planning photography trips. (See the resources listing on page 66.)

In the heart of the Missouri Ozarks, the Ozark National Scenic Riverways includes the Current and Jacks Pork Rivers, and further south flows the Eleven Point National Scenic River.

In Arkansas, the Buffalo River is a part of the national wild and scenic river system. Although a canoe trip is the best way to access many points along these rivers, there are many trails to explore the land along these waterways. These rivers and the surrounding hills have great photographic potential, and late fall is an ideal time to be out shooting. At this time of year, there's often still fairly good fall color, while enough leaves are off the trees to actually show the form of trunks and branches in the forests. You can also find pockets of fallen leaves, which make excellent foregrounds for landscapes or interesting close-ups.

On many fall mornings, if the night has been clear, a layer of fog will blanket these river valleys and can add a mysterious mood to your images. Look for foregrounds on the gravel bars, with the river receding into the fog, or shoot from a high point with distant amber autumn hills rising out of the blue fog.

When the sun breaks over the hills, a great light show begins as the fog glows in the golden light. It's best to scout with a compass or GPS the day before to predict where the sun will rise. This spectacle is short-lived, with maybe five to 10 minutes before the fog disappears in the morning sun.

These river valleys, especially those in Missouri, contain some of the largest springs in the country and are excellent for photography. Millions of gallons per day flow from these cold, deep springs, which are often shades of deep blue. My favorites are Big Spring, Round Spring and Blue Spring on the Current River, Alley Spring on the Jack's Fork River and Greer Spring on the Eleven Point River.

Sunlight can create a spotlight effect on the blue color of the springs, while diffused light is good for using vegetation or autumn leaves for a foreground along the edges of the springs.

Several state parks in Missouri also have springs to explore such as Bennett Spring State Park, Roaring River State Park and Ha Ha Tonka State Park.

In November, many of the rocky areas of the Ozarks become more visible as the falling leaves uncover towering bluffs along the rivers and interesting pinnacles, arches and other formations scattered through the hills. Again, a topographic map is very helpful in locating the river bluffs and fig-

uring out the time of day when they'll be lit by the sun.

Big Bluff on the Buffalo River is one of the best for this type of shot, where a trail crosses the face of the bluff more than 200 feet above the river. Roark Bluff on the Buffalo River is also very impressive, and its base is easily accessible by gravel road. In Missouri, the Current and Jack's Fork Rivers also have numerous bluffs.

The Arkansas and Missouri state

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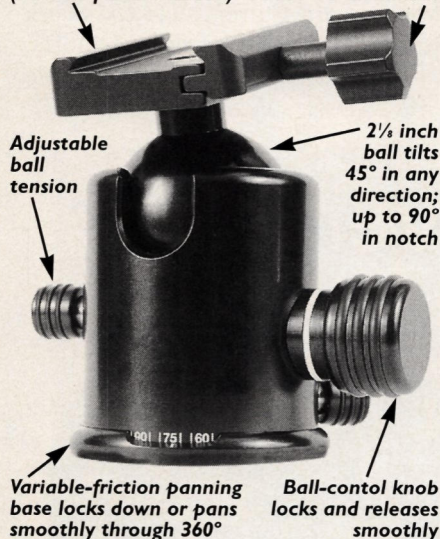
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66 Outdoor Photographer

FALL COLORS

park systems preserve some interesting rock formations. My favorite is Elephant Rocks State Park in Missouri. This is a small park, but I've spent many days there as the collection of billion-year-old rounded boulders offer unlimited compositions in different light throughout the seasons. Sunrise and sunset light can turn the already warm-colored rocks to a red, glowing tone for the first and last few minutes of the day.

Nearby is Johnson's Shut-Ins State Park where the Black River has cut through the bluish rhyolite, resulting in small cascades flowing into pools surrounded by polished rock. You can find many interesting details to shoot here or get images of the entire scene from several of the boardwalk overlooks. Autumn is an ideal time to photograph here, and there's a campground less than a mile from the shut-ins.

The large lakes of the Ozarks also offer opportunities for good images. Many of the lakes are quite developed in places, but most of them have bordering state parks, often with miles of undeveloped shoreline. On clear fall nights, fog will often form on the lakes, making morning my favorite time to photograph. At sunrise, the lakes are usually free of motorboats and the waters calm and reflective. Some of the best lake state parks are Lake of the Ozarks State Park and Table Rock State Park in Missouri and Beaver Lake State Park in Arkansas.

The Ozarks has a good collection of waterfalls, and most can be found in Arkansas. The falls usually aren't very high and may be barely flowing in the dry season. But, in the spring or after a rainfall, some of them are quite beautiful. In Missouri, Mina Sauk Falls, a 1½-mile hike in Mark Twain National Forest, and Rocky Falls in the Ozark National Scenic Riverways are good places to photograph. Mina Sauk Falls requires some steep scrambling to reach the better vantage points.

When I plan to photograph in the Ozarks, as anywhere else, I first think about the light and how it will affect the places I'm familiar with from scouting, or at least have a hunch about from studying topographic maps. I try to imagine which type of light will be best for any given place.

When the sky is overcast and the light diffused, I gravitate toward the forest and waterfalls or details of subjects wherever I am.

During clear weather, I head toward features where the early or late light can really make a difference, usually to the open areas along the rivers or lakes or the exposed rocky areas on hilltops like Elephant Rocks. It seems that if I'm mostly excited about only the place, the pictures often aren't exceptional, but if I'm excited about the composition and the light in that place, a great shot might be made.

I hope these images might convey some of the wonder I feel for this Ozark landscape and instill a yearning for your own exploration and photography in this land. It's often tricky to keep up with the many changing magic moments in these hills. Always there are questions to ponder and choices to make. Will there be frost in the morning and, if so, where will the sunlight reach it before it melts? Will the lake be calm enough for good reflections? Or should I start climbing the ridge for a view of the hills at sunset? What will these rocks look like in early, late or diffused light? As always, we live in the questions. The joy is in the discovery. **OP**

Charles Gurche's 1998 Ozark calendar is available from BrownTrout Publishers, (800) 777-7812.

Resources

Ozark National Scenic Riverways
National Park Service

P.O. Box 490
Van Buren, MO 63965
(573) 323-4236

Mark Twain National Forest
401 Fairgrounds Rd.
Rolla, MO 65401
(573) 364-4621

Missouri Dept. Of Natural Resources
P.O. Box 176
Jefferson City, MO 65102
(800) 334-6946

Buffalo National River
P.O. Box 1173
Harrison, AR 72602-1173
(501) 741-5443

Ozark St. Francis National Forest
P.O. Box 1008
Russellville, AR 72801
(501) 968-2354

Arkansas State Parks
One Capitol Mall
Little Rock, AR 72201
(501) 682-1191

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UPDATE

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Louis Barton

Louis Barton
Dallas, Texas



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Larry (Buck) Taylor
Pascagoula, Miss.



"Thanks, NYI. You helped me get close to the action at the Olympics as a photog for the U.S. Air Force."

"Stationed in Germany, in my spare time I'm able to pursue a career as a freelance photographer, shooting social events, sports, concerts, and portraits. Your home-training was ideal overseas."

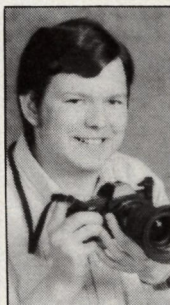
Alan K. Williams
APO, New York



"I had over 400 photos in print before I was old enough to vote."

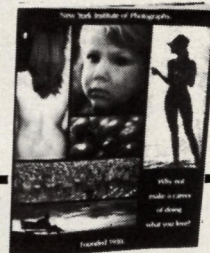
"Photography was my hobby. But you made it come alive. In high school I became a stringer for a local paper, and by my senior year had been published in over 25 papers, including the *Chicago Tribune*. I've earned enough to pay for over \$4,000 worth of photo gear. Not bad for a teenager in a small town."

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The Savage Spermophiles

A hot new day is dawning across southern Colorado as I munch a cold tortilla, drain a can of lukewarm Diet Dr. Pepper and leave my lonely camp beside the Yampa River. The shadows of night haven't yet faded as I follow a thin trail through dense, dry tamarisk to the portable Ultimate Blind I had pitched the evening before. Carefully, I unzip the entrance flap and, after checking to be certain a rattlesnake isn't coiled inside, I enter on hands and knees.

Quickly and with the expertise of a lifetime afield, I assemble my big gun: a Canon EOS 1N loaded with Kodachrome ISO 200 film and a Canon EF 600mm f/4 ED telephoto. The camera and lens go onto a Gitzo 525 tripod with a Wimberley head. Gingerly, I poke the lens through a zippered shooting hole in the camouflage cloth blind and aim it toward the base of an old cottonwood tree.

I focus to razor sharpness on my bait, a ponderosa pine cone that I've laced with extra chunky peanut butter. Now I begin a tense and uncomfortable vigil, my finger ready on the trigger. I'm hunting *Spermophilus lateralis*, the savage and unpredictable sabre-toothed spermophile.

Time passes in slowest motion. It's soon hotter than Hades. Under the late summer sun and dark green camo cloth, I wish I had brought along another can of soda. A bee drones around my ears



OPPOSITE: Moments before launching a savage attack on the photographer, this Columbia ground squirrel is caught in vivid, colorful detail, from the tones in its fur to the points on its claws and teeth. (Who says ground squirrels can't be fun!) **ABOVE LEFT:** Low-angled light gives the cottontail rabbit a gentle, glowing hue and adds to the textures of its fur. **ABOVE RIGHT:** Patience and a sharp eye pay off in catching this chipmunk investigating some red berries. **ABOVE:** Shot with care from ground level, these young Richardson's ground squirrels appear at ease in front of the camera.



The excitement inherent in spermophile stalking is evident in the vicious maw and pitiless eye of the Uinta ground squirrel. Focusing on the obsidian-like eye draws attention to the shapes and detail of the squirrel's head and brings us in close to the animal's character. The excellent light and precision focus display the sharpness and color in the fur and whiskers.

ALL PHOTOS: Canon EOS 1N, Canon EF 200mm, 400mm and 600mm, Kodak Kodachrome 64 and 200

and aging knees stiffen. I long to crawl outside my sauna to stretch, but no. This is a deadly serious vigil and, from experience, I know well the value of silence and determination.

My mind wanders in the detestable heat. I sweat and maybe I lose concentration. My finger relaxes on the trigger. Of course, that's when my quarry suddenly appears at the base of the cottonwood. At first, it seems uncertain, but then it begins to tear at my bait and stare defiantly past the lens at me with teeth bared. Alert now, I recheck my focus and composition and finally squeeze the trigger. Like that, it's over. The trophy I've hunted so hard to bag is mine.

Since I'm really taking pictures for my stock photo files rather than a trophy room, I keep shooting until I run through the roll of film. In all the

mammal field guides, my quarry is actually called the golden-mantled ground squirrel.

This cousin of rats and mice, a miniature mammal that weighs less than a pound and spends most of its life underground, surely lacks the press and charisma of endangered tigers and grizzlies, pandas and wolves, even of familiar deer and elk. But I've shot all these, too, and the ground squirrels are just as interesting. They can be even more challenging.

Also, since they're anything but endangered, they're available. Almost no matter where you live in North America, at least one of a dozen species of ground squirrel probably lives nearby to test your skills, maybe even in your own backyard.

Many biologists believe that ground squirrels may be the most abundant

mammals in North America or even in the world. They occupy every environment except wetlands and dense forests. Their numbers are kept in check by many predators, from reptiles and raptors to larger mammals. Still, finding them in decent camera range is usually the first challenge for a photographer.

One easy way to begin is to search out the busiest public campgrounds across the

land where ground squirrels (as well as tree squirrels and chipmunks) have become accustomed to the campers who often feed them. Watch at scenic turnouts along busy tourist highways, too. Many of these have colonies of freeloading ground squirrels that are very easy to approach.

When starting out from scratch, look for dens as much as for the animals themselves, or scan with a spotting scope. Dens are simply circular holes in the ground or in rock slides, occasionally betrayed by the circle of freshly excavated earth all around. Grass and other vegetation may be cropped short in the vicinity.

Even the shyest ground squirrel can't forever resist temptation. The combination of patience and a handful of sunflower seeds or peanuts or even bread crusts scattered near a den will

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STALKING

eventually coax most from the security underground into the sunshine and camera range. It may be necessary to bait for more than a day or so. More than once I've been surprised when a whole litter of baby ground squirrels followed a mother outdoors to be photographed. Remember, though, that feeding isn't permitted in national parks and most other sanctuaries. And no matter what the regulations, it's never advisable to feed animals items they would never eat otherwise, such as salty or very sweet morsels.

For very shy squirrels, at least to get started, Peggy and I use the same 400mm and 600mm telephotos we carry for big game. We might add 1.4X extenders to get the closeups we need to illustrate our nature books. With this kind of magnification, we can remain at a distance from our subjects.

A dividend of this has been the unexpected appearance from time to time of such predators as badgers, foxes and coyotes on the prowl. These creatures are hunting the same game we are, but with different ends in mind.

Once begun, photographing the ground squirrels is a matter of gradually working closer as the animals become more accustomed to our presence. We hand-hold shorter and shorter lenses, say to 200mm, and rather than use tripods, we now rest the cameras on foam pillows or rolled up jackets on the ground. In time, many squirrels will tolerate an approach of less than 10 feet. Some have come close enough to be intrigued by their own images in the lens glass.

Photograph these small subjects from ground level; sometimes that means from a prone position, on a ground cloth, using body and elbows as a tripod. But this position isn't without its own problems and dangers. Dogs, children, joggers and especially cops and park guards, simply can't pass up a photographer stretched out flat on his or her stomach without some investigation.

Early one morning, spread-eagled flat in grass wet with morning dew, I focused on a pair of Richardson's ground squirrels play-fighting near their western Montana den. It was a great opportunity, and I was so absorbed I didn't hear the law officer who came up behind

me until the squirrels abruptly ducked underground as he spoke. "What's an old goat like you doing down there on your belly? You sick or something?" I was sick—but later—because these squirrels never again ventured outside that morning. And another thing: I don't consider 78 that old.

Mornings and evenings, the earlier and later the better, are the best times to be in the field. Not only are these the main periods of ground squirrel activity, but the low light gives better color and detail to the animals' pelage. Arctic ground squirrels are delicately white-spotted, for example, but the spots don't show up as well beneath an overhead sun. The reddish color and yellow striping of golden mantles, common in many western national parks, glows brightest in the low sun. So do the white stripes on the easternmost 13-lined ground squirrel. Always focus on the bright, beady eyes.

Our photography has also been a biology lesson for Peggy and me. We learned that ground squirrels can be predators as well as prey when we saw them catch and eat butterflies and crickets. On two occasions, we've also caught them eating deer mice, their very close relatives.

A day or so after my first encounter with the insensitive cop, I met him again while setting up to photograph in an active colony of the animals. After some idle conversation, he finally asked what was really on his mind: "Why don't you just retire like other normal people?" It seemed useless to tell him that we were just then planning a trip south to photograph the Beechy's ground squirrels in southern California and the round-tailed and antelope ground squirrels in southern Arizona. He simply wouldn't have understood. or



Erwin and Peggy Bauer's newest book is about the nemesis of ground squirrels, Bears, published by Voyageur Press, Stillwater, MN 55082, (800) 888-9653.

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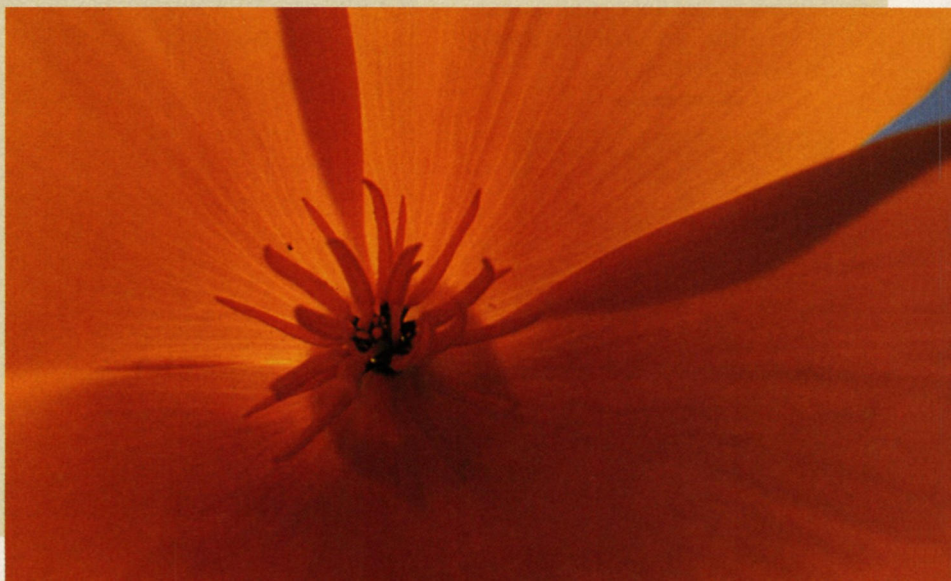
By breaking down a scene to its most essential parts, you can reveal designs that become complete images in themselves

*Text By George Lepp
And Kathryn Vincent
Photography By George Lepp*



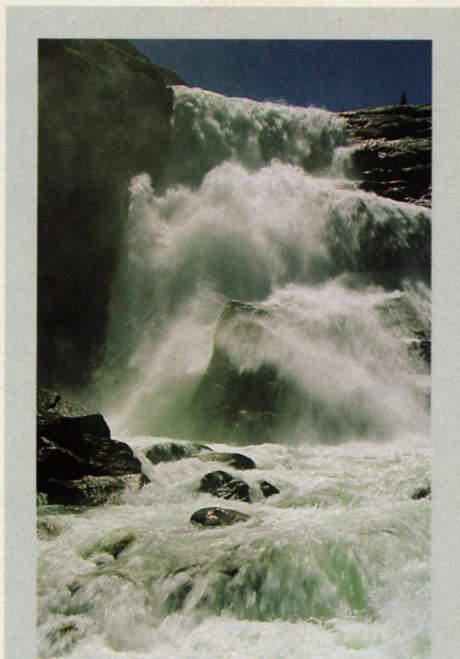
Sometimes you can find the artful element in something that you've seen and photographed many times before. ABOVE: This extreme closeup takes the recognizable flower and transforms it into a colorful abstract. ABOVE RIGHT: This is the common picture of a colorful spring poppy field. RIGHT: Another closeup that shows off the intricate structure of the poppy.

ALL: Canon EOS 1N, Canon 90mm tilt-shift, Canon 100mm macro, Kodak E100SW



To surpass simple documentation, a photograph must possess at least one of these elements of art: a center of interest, color or design. While many people associate design in photography most closely with artistic expression, design elements are neither more nor less creative than other photographic subjects. Design elements simply give the viewer a unique way of seeing sometimes familiar subjects.

Art or not, the most important criterion for good photography is whether people have an interest in viewing it. Design elements will appeal to those with a penchant for mystery, for detail, for discovery. Because they're highly personal expressions, photographs of details and patterns are more often suitable for exhibition than publication. Some people are uncomfortable with deconstructing a subject into its most basic elements, while others love design elements so much that they look for them in everything.



ABOVE: These are photographs of the same waterfall. The one on the right was shot from a different angle and with a completely different goal. Rather than being a basic "establishing shot," it has become an abstract image consisting of water, rock and motion.

BOTH: Canon EOS 1N, Canon 35-350mm, Kodak E100SW



LEFT: Many photographers routinely include the sky and horizon in their photographs simply because it seems normal to do so. By choosing to leave it out, though, you can sometimes emphasize the designs more clearly. The three elements that make this picture are the birds, the wave patterns and the warm sunlight.

Canon EOS 1N, Canon 35-350mm, Kodak E100SW

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ABOVE: Balance is a key aspect of any well-made composition. Here, the two groupings of grass balance each other and create a dynamic equilibrium. **BELOW:** The palm fronds demonstrate effective contrast in a photograph. The bright green contrasts against the dark background, and the varying directions of the patterns add impact to the design of the shot.

GRASS: Canon EOS 1N, Canon 90mm Tilt/Shift, Kodak E100SW; FRONDS: Canon EOS 1N, Canon 35-350mm, Kodak E100SW



Composition In Design Photographs

Composition counts. Even though you may be completely filling the frame with a single photographic component, the basic rules of composition still apply. Approach the design from different magnifications, angles and with varied lighting effects while you look for many photographs in a single subject. Study design photographs that you admire to identify the following critical elements:

Balance. Look for a sense of dynamic equilibrium among the opposing elements in the composition. The distribution of the weight of the compositional elements should achieve overall balance.

Rhythm. A flow with a recogniz-

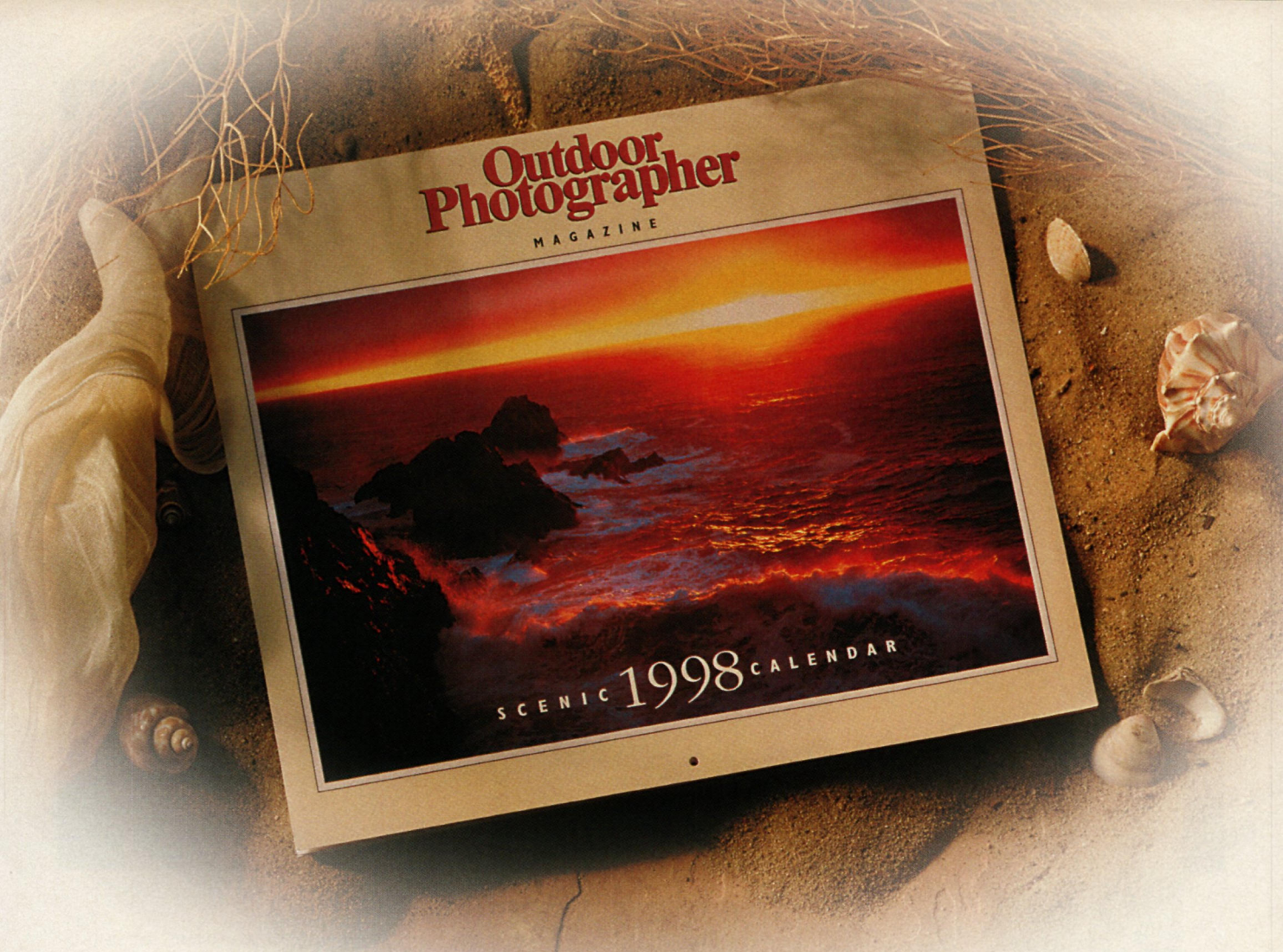
able, rhythmic pattern will create relationships between forms that give life, vitality and energy to the work.

Contrasts. Strong contrasts in color or light enliven a composition by giving it vibrancy, emphasis and rhythm.

Mood. The viewer should have a spontaneous, expressive response to the image. The mood can be set by colors, textures, levels of contrast, strong vertical/horizontal/diagonal lines and the selection of media. Certain films create a vibrant, upbeat color palette, while others offer muted, quiet tones.

Unity. When all the elements of the design are working together, a theme emerges that demonstrates unity. An image without cohesion probably won't maintain a viewer's interest.

(Cont'd on page 105)



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Bags

For The Field Photographer



Photo Explorer 2

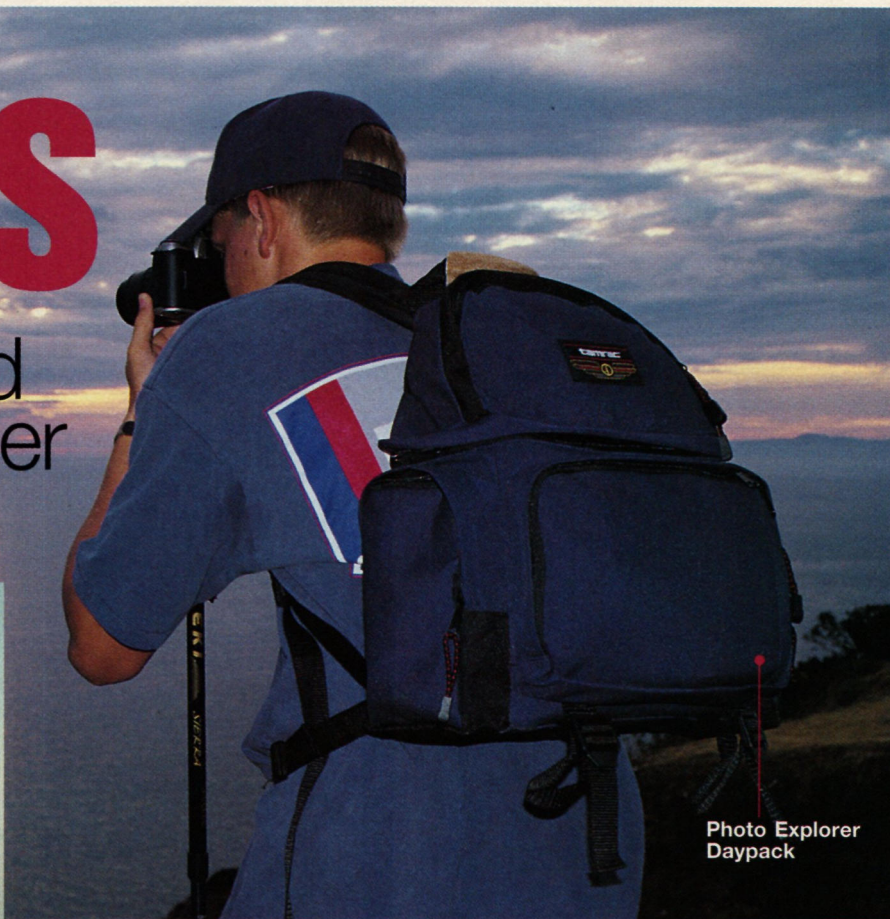


Photo Explorer Daypack

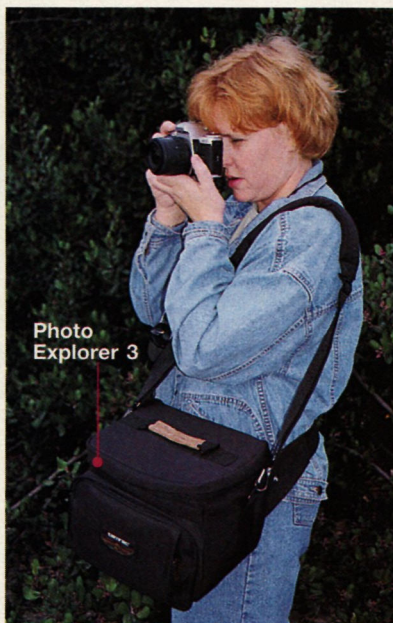


Photo Explorer 3

Tamrac's new series of compact camera bags offers versatility, excellent design and quality workmanship

By Rob Sheppard

A good camera bag can make all the difference in the world when you're working in the field. It should offer protection for your equipment, be flexible in what gear it can handle, stay on your shoulder and be easily accessible.

Even with those criteria, it's impossible to come up with the perfect bag for everyone. There seem to be two types of photographers as defined by what they carry into action: Photographers who only take what they actually think they'll use, and photographers who take everything that they might need. There's a big difference in bag needs between these two groups.

For the photographer who likes to travel light, Tamrac's new Photo Explorer series of compact bags is an excellent choice. We worked with the new Photo Explorer 2, 3 and Daypack for more than two months, stuffing them full of different equipment, going out shooting, rearranging compartments and trying new combinations of gear. Equipment carried literally ranged across the whole spectrum of camera and lens manufacturers.

First off, Tamrac bags feel well-made right from the start. They're constructed of 900-denier PolyTek nylon (very tough stuff) waterproofed with two urethane coatings. The main compartments of the bags are fully foam-padded with dense closed-cell foam

and lined with smooth nylon. Each bag has a plastic platform below the foam-padded bottom for added impact protection. There's also a zippered, quick-access Slide Pocket that slides out of the front of the bag and is great for keeping film and filters handy.

Inside, padded dividers are totally removable and rearrangeable to fit your particular equipment needs. Tamrac includes its LensGate divider system in the two larger bags, a system that allows a camera with long lens attached to actually sit across and through the top-to-bottom dividers with protection at the sides of the lens. That protection then swings shut with other groupings of lenses, so that facing lenses don't run into each other. Velcro keeps them in and makes them easy to change.

We'd recommend remembering where you put the dividers you take out when customizing the bags, as sooner or later you'll want them back for new packing options (we know more than one photographer who hasn't paid attention to this and regretted it later).

These aren't bags for the photographer who carries everything but the studio strobe system, but they quite handily hold a camera or two, several lenses and a good selection of accessories and film—and then stay light and easy to carry on your shoulder or back. (Not all of us are built like full-backs ready to carry a small camera store's inventory on our shoulders.)

The Photo Explorer 2 is the smallest in the line and is ideal for carrying a camera with a moderate zoom lens, a couple of other lenses, some filters and film. We really liked carrying it with us even when traveling with big gear bags. It was perfect for carrying a camera and a couple of lenses with some film for a short photo hike and, since it's small, you can't overweight yourself with too much stuff.

The Photo Explorer 3 is larger and handles larger lenses and/or another camera body or flash, and it'll carry a bit more in the way of accessories. We liked it very much as an all-purpose bag. Both bags include a generous front pocket for filters, film and similar items.

These bags include excellent shoulder straps and handles. The straps are made of a tough nylon webbing, with brushed leather covering the top padding for the shoulders and the handle for a good hand grip. The straps

stay on your shoulder well.

The bags also feature Tamrac's Tuck-A-Way hip belt. We love hip belts with camera bags, and these are solid, well-made belts that can be used when needed or "tucked away" in their special compartment when not in use. Our shoulders always get tired after hiking a while with a loaded camera bag, so the added support is great. Plus, the hip belt keeps the bag tight to your body and stabilizes it when you're hiking through less than perfect terrain. While the Photo Explorer 2 usually won't be too heavy, the belt does give that added stability when needed.

The Photo Explorer Daypack is another good, all-purpose bag. One thing we really like about it is that it doesn't look like a camera bag, yet offers good camera protection and even room for extra personal gear. There are many locations where we don't like to "advertise" that we're photographers, for both security and low-profile reasons, and this compact daypack is perfect for that. It looks more like a book bag (albeit a very well-made book bag) than something holding expensive cameras.

Basically, the Photo Explorer Daypack is a camera bag with a small pack top added above it and includes comfortable, padded shoulder straps (a small hip belt helps stability and a top handle adds to the bag's convenience). You could even carry lunch or a windbreaker in the upper daypack compartment. We found it perfect for film, as we could put in a whole group of different films and find them easily. The space also carried a longer lens at times, as well as that windbreaker. This added space, although unpadded, is still protected by the bottom of the pack and makes the bag much more versatile.

Overall, we'd highly recommend these bags to anyone who wants well-made, handsome bags for their equipment. The three bags here offer a range of sizes to carry diverse groupings of equipment. They're compact bags, so they won't carry a big pile of equipment (Tamrac makes some excellent big bags for that, too). But if you prefer hiking with the equipment you'll most likely use (like we do), these bags are a great size.

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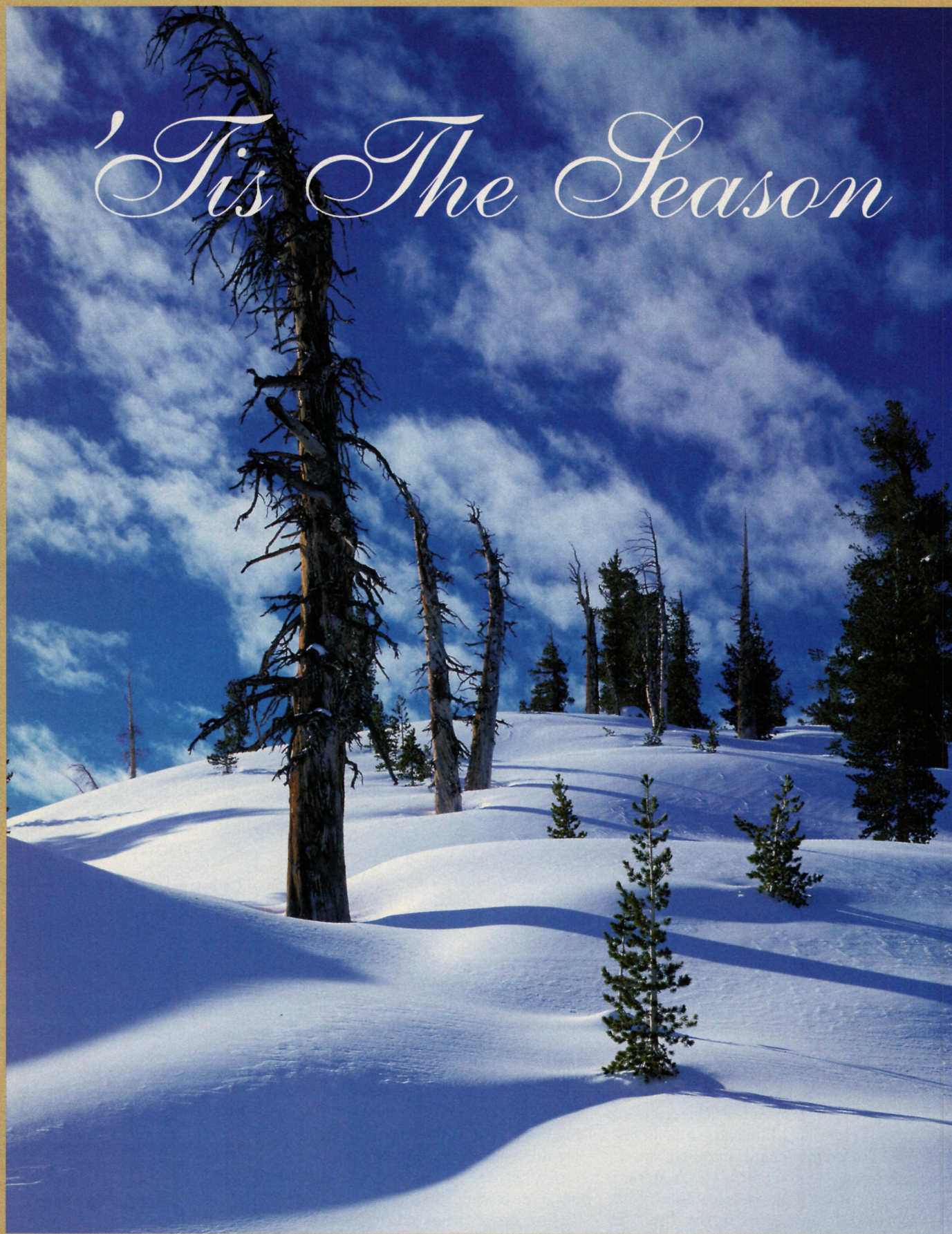
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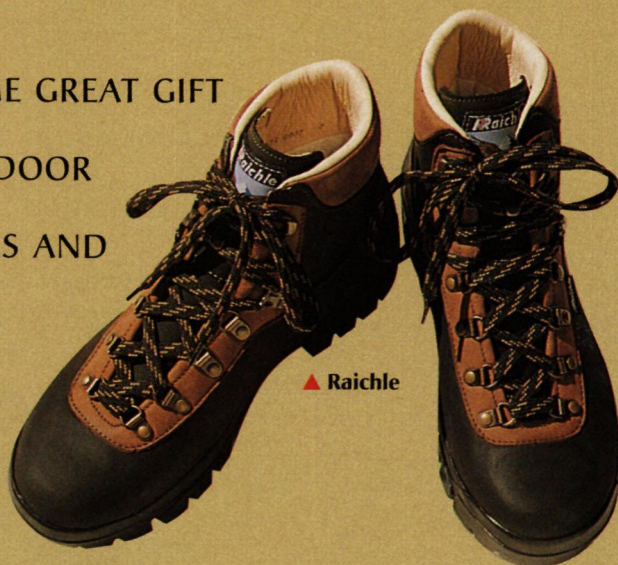
'Tis The Season



Gift Guide

A LOOK AT SOME GREAT GIFT
IDEAS FOR OUTDOOR
PHOTOGRAPHERS AND
ENTHUSIASTS

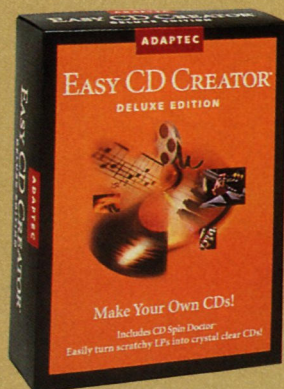
By The Editors



▲ Raichle



▲ Motorola



▲ Adaptec



▲ Hasselblad



▲ Tamron

With the holidays approaching and the seasons changing, it's time for our guide to the newest photographic and outdoor gear. Stock up on dozens of ideas—from high-quality outdoor equipment to the best of the camera manufacturers to the latest brain waves from software experts. With the gift-giving season on top of us, we can bring the beauty of the outdoors to others and give them the satisfaction of sharing the images captured while there. And don't forget to treat the person who after working such a long year richly deserves the newest photo gear—yourself!

Gift Guide

OLYMPUS ES-10 FILM SCANNER

With the new Olympus ES-10 film scanner, you can easily convert photos from 35mm and APS cameras into high-quality digital images. The ES-10 features variable resolutions up to 2400 x 1600 pixels. The Olympus Super Latitude scanning system boosts color sensitivity for rich and detailed scans with subtle gradations in color tone normally found only in original film. The ES-10 is very easy to use right out of the box and is a great tool for photographers who wish to catalog large numbers of photos or publish on the Internet. Windows only. **Contact:** Olympus America, Digital & Imaging Systems Group, Two Corporate Center Dr., Melville, NY 11747-3157, (800) 347-4027, www.olympus.com.

Olympus ►



LEICA Z2X COMPACT ZOOM CAMERA

Perfect for photographers of all skill levels, the Leica Z2X compact zoom camera features a Vario Elmar 35-70mm *f*/4-7.6 lens, which ensures high contrast and sharp exposures in all light conditions. Designed in the usual Leica ergonomic fashion, the Z2X offers fully automatic features and functions, as well as the option to focus manually for creative composition. Center-weighted metering, long exposures and automatic flash are all available with the Z2X. The new Leica also has a panorama adapter, automatic film load and rewind and DX coding. **Contact:** Leica Camera Inc., 156 Ludlow Ave., Northvale, NJ 07647, (800) 222-0118.

▼ Leica



Hasselblad 501CM WITH GLIDING MIRROR SYSTEM

Continuing a tradition of exceptional quality, Hasselblad's new, popularly priced 501CM incorporates the innovative Gliding Mirror System. GMS provides a full viewfinder image with virtually all Hasselblad CF lenses, regardless of focal length. The 501CM body can be purchased separately or as part of a ready-to-shoot camera with a Carl Zeiss 80mm Planar *f*/2.8 lens, an acute matte screen and an A-12 magazine. **Contact:** Hasselblad USA Inc., 10 Madison Rd., Fairfield, NJ 07004, (201) 227-7320.

TAMRON AF70-300MM *f*/4-5.6 WITH LD GLASS

Sharp, true-color images are what you'll get with Tamron's best-selling AF70-300mm *f*/4-5.6 telephoto lens, now redesigned with low dispersion glass. Compact and lightweight, with twisting zoom action and a rubberized barrel for grip, the affordable AF70-300mm provides excellent image quality and saturation, even at the ultra-tele end. **Contact:** Tamron Industries Inc., 125 Schmitt Blvd., Farmingdale, NY 11735, (516) 694-8700, www.tamron.com.

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OP/TECH SOFT POUCH SLR PROTECTIVE CASE

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▼ OP/Tech



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PENTAX EFINA APS ZOOM COMPACT CAMERA

APS cameras have attracted both new and experienced photographers, and the new Pentax efina APS zoom compact will give the new technology an even greater boon. efina combines the benefits of APS with Pentax's optical and mechanical quality. Aside from the high-performance 24-48mm 2X zoom lens and the APS option of three print sizes, the efina offers date imprinting and subtitle selection/imprinting with 12 languages and 31 prerecorded subtitles that appear on the final print. The super-compact efina is the ideal camera for family fun, for travelers or for the serious photographer who needs excellent results and convenience. **Contact:** Pentax, 35 Inverness Drive E., P.O. Box 6509, Englewood, CO 80155-6509, (800) 877-0155, www.pentax.com.



▲ Pentax

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SCHRADE ST1 TOUGH TOOL

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▲ Multimedia Crafts

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ALPS MD-1000 COLOR PRINTER

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◀ Alps

Gift Guide

EAGLE CREEK PACK-IT SACS

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Contact: Nikwax Waterproofing and Care Products, P.O. Box 1572, Everett, WA 98206, (800) 577-2700, www.nikwax-usa.com.

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CAMP TRAILS WHITE LAKE TWO-PERSON TENT

Whether you're wilderness bound for that perfect photograph or just for sheer outdoor pleasure, the new White Lake two-person tent from Camp Trails has the versatility to fit your needs. A three-season, dome-style tent, the White Lake's oversized rear window doubles as a zippered "skylight" for stargazing and ventilation. An attached front vestibule with full-coverage rain fly provides superior wind and rain protection, as well as more usable space. At just over six pounds, the White Lake offers durability and easy-assembly with plenty of interior volume. **Contact:** Johnson Worldwide Assoc., Camping Div., 1326 Willow Rd., Sturtevant, WI 53117-0901, (888) 245-4985, www.jwa.com.



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Photographer's Edge ▼

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CALUMET CADET 4X5 VIEW CAMERA

First-time 4x5 shooters and seasoned professionals alike will love the low-cost, lightweight Calumet Cadet. The Cadet keeps the first-rate operating mechanics of an earlier Calumet camera, but has shed some of the weight and cost. The Cadet weighs in at 4.8 pounds and can have you composing on the ground glass for \$399, with lens and accessory packages available. The L-frame design ensures quick, vibration-free operation. A fixed, pleated bellows gives the flexibility to use a wide range of focal length lenses, so your creativity can span close-ups to vistas. **Contact:** Calumet Photographic, Inc., 890 Supreme Dr., Bensonville, IL 60106, (800) 225-8638.

PEAK 1 BRIDGER FRAMELESS BACKPACK

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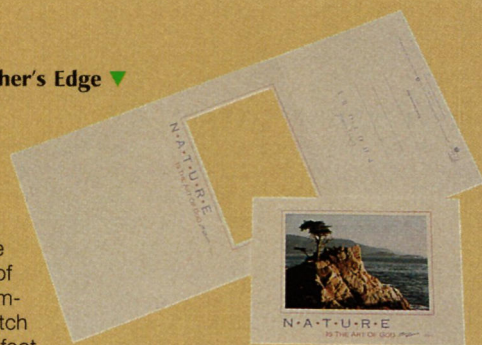
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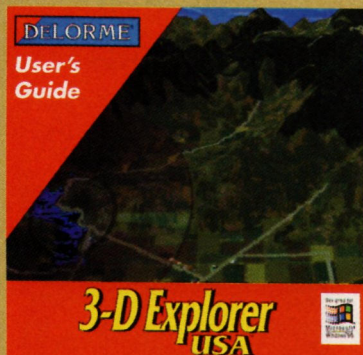
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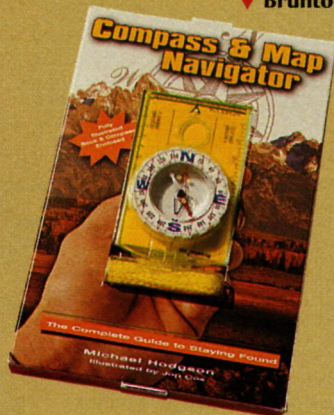


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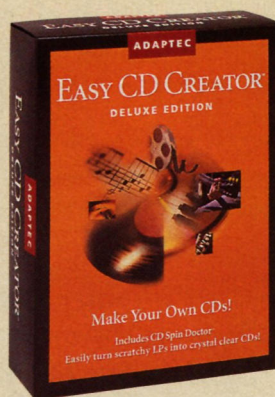
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Don't let the holidays catch you by surprise. Take a look at some of the great gift ideas we've put together on these pages. This year, we have a great selection for the computer-savvy photographer, everything from computer software to lab services, to how-to CD-ROMs and more. So use this guide to find unique and exciting possibilities for your favorite photo and outdoor enthusiasts (or even for yourself), gifts that will brighten the holidays for everyone.



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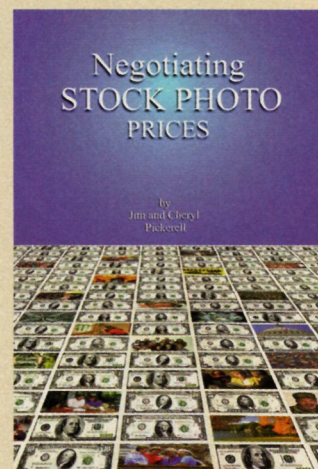
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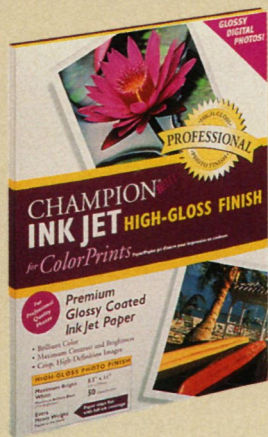
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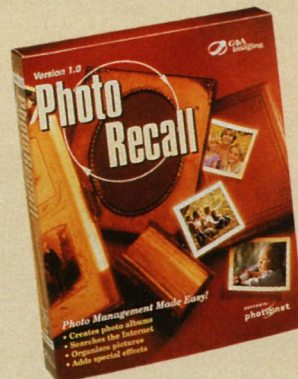
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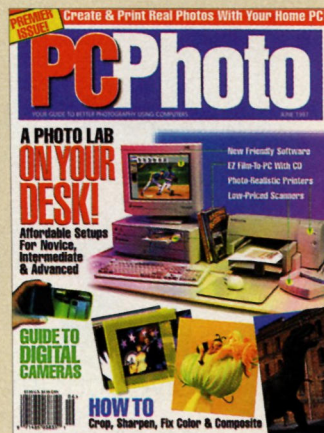
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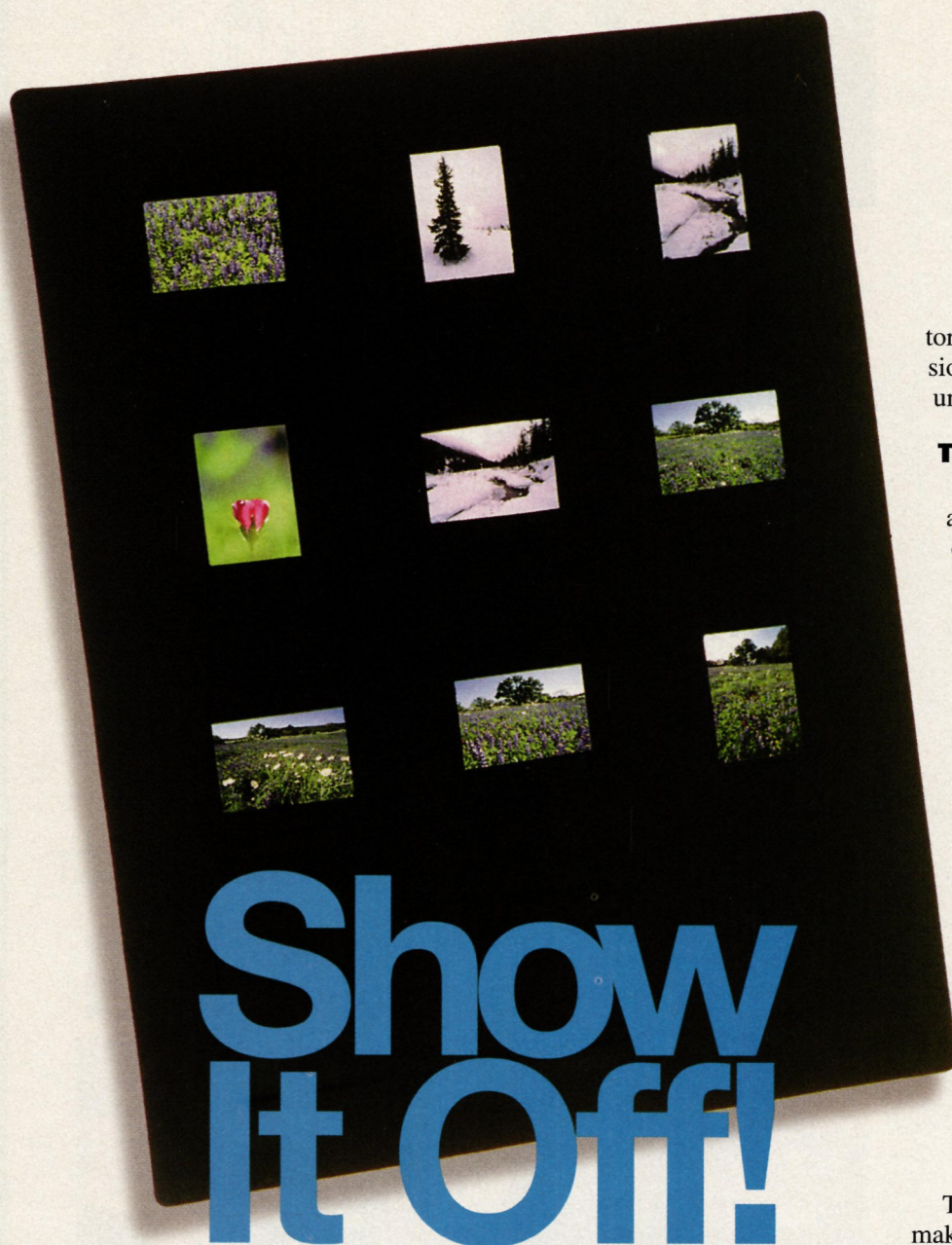
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Show It Off!

Give your images the best-looking presentation possible—they deserve it

By Glenn Terrence

Beyond simple slide and negative storage, you'll want to display your slides or prints at some time. There's a saying that presentation is everything. In visually oriented fields, this is doubly true. Nothing detracts from a collection of good work like a sloppy presentation of it.

In Gadget Bag in the October issue of *Outdoor Photographer*, we took a look at protective pages for your slides and negatives. In this installment, we'll examine options for presenting your transparencies and prints while keeping them safe. Please note there's a difference between presenting a portfolio and submitting work to a magazine. Edi-

tors usually prefer to see submissions in simple slide pages or plain unmounted prints.

Transparencies

When you want to put together a collection of your transparencies to show to friends and family, or if you're presenting your portfolio to a prospective client, it's nice to be able to give them the kind of presentation they so richly deserve.

Because transparencies have the limitation that light has to shine through them, you can't simply mount the slides like you would a print. There are products that have been specifically designed for the display of your transparencies, though. They're typically black boards that have a number of slots for the slides and masks to keep the mounts from showing, yet allow light to shine through. All the viewer will see is your image.

The black is actually great for making the colors in your slides pop. If you've looked at slides in white mounts on a light table, you know that the colors can seem a bit more dull than if you look at them through a loupe. Having the image area isolated by black borders (like the inside of the loupe or the presentation page) is a big help.

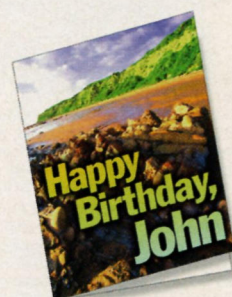
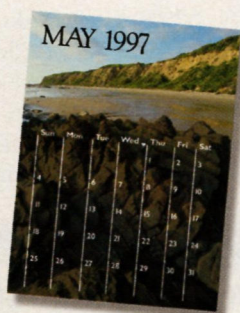
The slide pages are available in a broad range of combinations of image size and total number of slots, including 35mm, 6x6cm, 6x7cm, 6x9cm, 4x5-inches and 8x10-inches. Remember, for the best-looking presentation, it's best to fill all of the slots in a page.



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GADGET BAG

Prints

For showing off your prints, it's a very different story. Ask any three professionals how they go about presenting their prints, and you're likely to get three very different answers. There are so many different possible combinations of mat board colors and thicknesses, frame materials, shapes and colors that the sky is literally the limit. That said, my personal choice is to keep the whole thing very simple, but you can do it however you want. I use Gallery White mat board.

Here's what I like to do with my own work: Prints in the 8x10- to 11x14-inch range are mounted on four-ply acid-free archival board of the next size up (8x10 prints on a

QUICK TIP

Archival Materials

You see the term "archival" a lot when it comes to presentation and storage materials. Archival simply means that the product won't react chemically with your photographs. Non-archival materials tend to react and cause fading or even color-shifting in your pictures over time. A general rule of thumb: If you want it to last, choose archival, otherwise you can save some money with non-archival materials.

11x14 board; 11x14 prints on a 16x20 board, etc.). Acid-free archival board won't react with your prints like other board can, and the four-ply gives enough stiffness for presentation or framing.

To hold the print to the mount (the mount is what the print rests on; the mat is what sits on the print to give some space as well as a kind of frame), you can use archival corners, Japanese wheat paste or linen tape. These materials are also free of chemicals that could harm your print. If you don't need archival adhesives, you can go with less expensive photographic tapes and pastes.

Doing the mat can be quite challenging if you don't have access to a mat cutter. I suggest that you avoid

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the headaches and expense of buying a lot of special equipment and opt instead to have the mats cut for you. You can order cut mats by mail or have them done at a local frame store. While it may seem expensive having this done, it will take an awful lot of doing it yourself to recoup the costs of the mat cutter.

For storage and transporting your prints and transparencies, an archival clam shell box is excellent. They're also inexpensive compared to custom-made cases. Clam shell boxes are available in a variety of dimensions and thicknesses.

A note about framing and display. Nothing makes me feel better than framing some of my best photographs and putting them on the wall. When they hang matted in an attractive frame, the whole presentation just looks so good. I highly recommend that you give it a go if you haven't already.

OP

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A Photographer's

Palette

Agfachrome RSX slide films offer clean whites and realistic color

Text And Photography By B. Moose Peterson

While painters have their canvases and composers their sheets of music, photographers have their film to capture their visions to share with others. For the past two years, I've worked with the Agfachrome RSX 100 transparency film, and I've found it records, preserves and communicates best the world *as I see it* through the lens. While there are technical merits that helped me decide to switch to Agfachrome, there are communication factors, too. I'll present both criteria so you can better decide if this film will work for you and how you communicate through your photography.

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The Color

The human brain is an incredible machine. It has the ability to see the color of light as a constant no matter its source. The problem is that film doesn't have that ability, so we must learn to see light as our film records it and not as our brain presents it. Color and exposure (as film sees them) are what I look for first when testing film for my own personal use. It's in both of these categories that I feel the Agfachrome RSX films excel. (My personal preference is the RSX 100, which is all I've shot for two years now.)

Color is how I see and communicate best the world around me. In the process of looking at color, there's a

base reference point we all use to judge color by: whites. This is the first color I look at when looking at new films. How true are the whites?

When shooting film tests, I shoot my current film against the newcomer while always incorporating whites in the scene. I test shoot in morning light, high noon light and afternoon light, even with flash. Film will see each one of these situations differently as the color temperature of the light source changes.

For me, Agfachrome has the best color rendition for whites. The RSX film has true, clean whites, which is important to my photography. The supporting colors of the rainbow fall right in line, too, presenting me with





OPPOSITE: As shown by the warm range of light and color over Mono Lake, California, Agfachrome RSX renders colors accurately and with satisfying resonance, from the muted tones in the rocks to the brilliant horizon. **LEFT:** The feathers of this Arctic tern display Agfachrome RSX's amazing clarity and sharpness, as well as the subtle and true rendition of neutral tones in the whites and grays.

MONO LAKE: Nikon F5, Nikkor 20mm f/2.8AF;
TERNS: Nikon F5, Nikkor 600mm f/4AFI

the truest representation of what I see, whether it be with my eyes or heart. This is especially true for my favorite colorful subjects, birds.

Humans love color, and certain colors attract our attention faster than others. In the game of selling photographs, color is a critical element for just this very reason. So when photographing birds, I concentrate on capturing and embellishing the color that nature has offered me. This is one reason why I depend on Agfachrome RSX 100. This is also why on overcast days I overexpose by $+\frac{1}{2}$ -stop and use flash whenever its constant 5600K light best brings out the colors.

The Exposure

Just as with color, our brains are great at compacting exposures so we can see details in the highlights and shadows pretty effortlessly. Film can't even come close to our brains in this aspect, which makes seeing light all that more important to our photography. The majority of the top transparency films today have an exposure latitude of 3 to $3\frac{1}{2}$ stops, which is a critical element for my photography. Agfa-

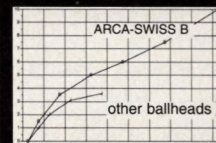
chrome RSX films are no different.

Because I'm often shooting in light that might be 4 stops in range, I need my film to render either the highlights or shadows (depending on what I expose for) that are beyond the range to come out as clean as possible. The Agfachrome RSX 100 produces the cleanest highlights and shadows of any film I've shot. In other words, the whites are white and the blacks are black; there are no muddy colors even if there's no detail in an area.

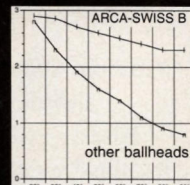
Film sharpness can be tested by shooting a resolution chart, but I test film sharpness in the field by photographing real subjects since I don't sell many images of test targets. I like to photograph birds and mammals and use their fine feathers and hairs as a test for sharpness. The very first roll of Agfachrome I shot was of a coyote in my backyard, and I was thrilled to see the gorgeous sharpness. The actual and apparent sharpness of the Agfachrome films from their resolution and contrast are truly stunning. My images must meet industry standards and, after the thousands of images I've

(Cont'd on page 106)

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November 1997 95

Florida Wildlife Photo Tours

February-March, 1998

Birds, reptiles and macro subjects highlight an exciting, diverse week of intensive photography in southwestern Florida. Led by professional wildlife photographers and authors Joe and Mary Ann McDonald, the photo tours will cover the best wildlife spots in the area, including Ding Darling NWR. Expect early starts, long hours afield and plenty of birds. Last year's group filmed a flock of roseate spoonbills at water level at 27 feet! Limited to 12 for the main tour (Feb. 22-28, Mar. 1-7); six for the women's tour (Feb. 22-28.)

For more information contact: McDonald's Wildlife Photography, 73 Loht Rd., McClure, PA 17841, (717) 543-6423.

Patagonia Horse Trek

November 28-December 12, 1997

Explore the beauty of northern Patagonia on horseback. You'll begin this adventure on polo ponies for a two-day ride on the Atlantic coast as guests of an old estancia family, followed by a drive to Valdez Peninsula to spend a day watching and photographing whales, penguins, guanacos and armadillos. A short flight then takes adventurers to the Andes and a pack trip in the Nahuel Huapi National Park with local gauchos as guides and wranglers. This trip provides an intimate look at the way of life, both old and new, in Patagonia. Limited to eight.

For more information, contact: Boojum Expeditions, 14543 Kelly Canyon Rd., Bozeman, MT 59715, (406) 587-0125, www.boojumx.com.

Photo Seminar With B. Moose Peterson

October-November, 1997

Join outdoor photographer/author B. Moose Peterson for a one-day photo seminar. Learn how to communicate through your images, create drama in your photography and have more fun while you shoot. Technical subjects covered include the equipment Moose uses in the field and why, autofocus technology, matrix metering, TTL flash, as well as how to get close to wildlife and how to apply basic biology to take



JOE McDONALD

better photographs. Moose spells it all out so you'll learn and take home knowledge that you can apply to your own photography. California dates: Yorba Linda (Oct. 25); Los Angeles (Oct. 26); San Diego (Nov. 22).

For more information, contact: Wildlife Research Photography, P.O. Box 3628, Mammoth Lakes, CA 93546, (760) 924-8632, www.moose395.net.

Northwest Passage: A Robert Glenn Ketchum Exhibit

November 18, 1997-January 17, 1998

Acclaimed environmental artist Robert Glenn Ketchum, renowned for his color photographs of the natural world, will exhibit his stunning Arctic landscapes at the Burden Gallery in New York City. The images were made during an extraordinary voyage in 1994 and appear in his book, *Northwest Passage*. Ketchum was the official photographer on the first private yacht crossing of the Northwest Passage, traveling from Alaska to Greenland in a single season. Ketchum captured the majesty and grandeur of ice, sea and sky, the mercurial Arctic environment and its elusive wildlife.

For more information, contact: the Burden Gallery at (212) 505-5555, ext. 325.

Arizona In Bloom

March 28-April 5, 1998

The Sonoran far surpasses all other North American deserts in lushness and variety of life, with 2700 species of trees, shrubs and plants and more than 50 species of cactus, including the 40-foot-tall saguaro. Plants and animals such as road-runners, jackrabbits, desert tortoise, rattlesnake and gila monsters have adapted to high summer temperatures and lack of water. Gila woodpeckers, cactus wrens and screech owls have altered behaviors, raising young in cactus cavities. Led by Irene Hinke-Sacilotto, this tour will explore Saguaro National Park and Organ Pipe National Monument. Photo subjects include wildlife, spring flowers, saguaro forests, stands of organ pipe cactus and the Desert Museum, which contains more than 200 different living animals, 400 kinds of plants and a walk-through hummingbird aviary.

For more information, contact: Osprey Photo Workshops And Tours, 2719 Berwick Ave., Baltimore, MD 21234, (410) 426-5071.

Big Bend National Park

February 28-March 8, 1998

Halfway between El Paso and Laredo, the Rio Grande swings deeply toward Mexico, forming a massive 107-mile arc. This vast, mountainous desert region is one of the most alluring and inaccessible parts of Texas. Here, Big Bend National Park comprises some 1100 square miles—a masterpiece of southwest desert landscape, dominated by the Chihuahuan Desert. Led by master landscape photographer Willard Clay, this trip will explore some of the most extraordinary scenery in Texas and some of the wildest country in the western United States. Photograph desert arroyos, craggy canyon rims and montane oak, pine and fir forests and, if the conditions are right, the giant Chisos bluebonnets in bloom.

For more information, contact: International Wildlife Adventures, P.O. Box 15, Vashon, WA 98070, (800) 593-8881, e-mail: info@wildlifeadventures.com; Web: <http://www.wildlifeadventures.com>.

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Monument Valley & Northern Arizona..... Apr. 25 - May 1
Arches in Springtime, UT..... May 16 - 22
Yellowstone and Tetons in Springtime, WY..... June 13 - 19
Glacier National Park, MT..... July 11 - 17
Canadian Rockies..... July 18 - 26
Olympic and Mt. Rainier Nat. Pks., WA..... Aug 15 - 21
Oregon Coast..... Aug 22 - 28
Yellowstone in Autumn, WY..... Sept. 19 - 25
Grand Tetons in Autumn, WY..... Sept. 26 - Oct. 2
Anasazi Ruins and Rock Art, CO, UT, AZ, NM..... Oct. 24 - 30
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Antarctic Peninsula..... Nov. 22 - Dec. 7
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11/22-23/97 Santa Monica, CA	4/18-19/98 Denver, CO
12/6-7/97 Waltham, MA	4/25-26/98 Miami, FL
1/10-11/98 San Diego, CA	5/2-3/98 Chicago area
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	Olympic Coast and Wildflowers	July 20-26
	Kenya Wildlife; East Africa	Sept 1-15
	Grand Tetons in Autumn	Sept 26-30
	Acadia in Autumn	Oct 10-15
	Galapagos	Nov 8-19
	Tanzania Wildlife, East Africa	Feb 1999
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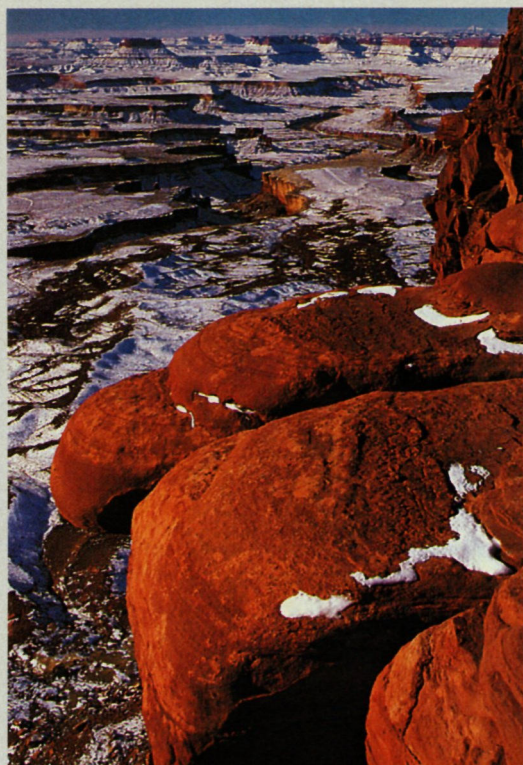
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- ☐ Yellowstone in Winter Jan 11-18
- ☐ Texas Wildflowers Apr 11-12
- ☐ Greece & Crete Apr 15-25
- ☐ Ireland May 21-31
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- ☐ Taos & Santa Fe Jul 10-15
- ☐ Grand Tetons Jul 19-24
- ☐ Yellowstone by Horse Jul 26-Aug 1
- ☐ Olympic Peninsula Aug 10-15
- ☐ Switzerland Aug 29-Sept 7
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Award-winning photographer and author Joseph K. Lange leads a trio of winter workshops: Zion and Southwestern Utah (Nov. 1-7)—The towering cliffs of Zion Canyon combined with the gold of the cottonwoods are unforgettable. Photograph in colorful Bryce Canyon, Cedar Breaks and Snow Canyon as well. Arches National Park (Jan. 10-16)—Photograph arches, spires and balanced rocks, the red rock country around Moab, as well as in Canyonlands, Deadhorse Point and Castle Valley. Death Valley and Joshua Tree National Parks (Feb. 14-20)—Death Valley features spectacular erosional features while Joshua Tree combines the beauty of eroded granite monoliths with rare, interesting desert plants.

For more information, contact: Dramatic Light Nature Photography, 2292 Shiprock Rd., Grand Junction, CO 81503, (800) 20-PHOTO (74686) or (970) 244-8855.

Sanibel Island to The Everglades

February 14-21, 1998

South Florida is one of North America's premier destinations for wildlife

and scenic subjects, especially during winter. Join professional photographer Brent McCullough as you explore two prime locations—the Everglades, which will be at the height of its dry season so wildlife will concentrate near diminishing ponds, allowing close approach, and Ding Darling NWR on Sanibel Island, which frequently surpasses the Everglades for herons, egrets, spoonbills, anhingas, ibis, osprey and pelicans. Sanibel is also famous for beautiful beaches and shells. Space is limited.

For more information, contact: NorthLight Photo Workshops, P.O. Box 21, Bullville, NY 10915-0021, (800) 714-1375 or (914) 361-1017.

Alaska & Brown Bear Watch

June-September, 1998

With 76 million acres of national wildlife refuges, 54 million acres of national parks and preserves and 23 million acres of national forest, Alaska's spectacular scenery and unmatched wildlife make it the perfect destination for photographers and outdoor enthusiasts. Natural Habitat Adventures offers exciting 13-day programs, featuring a stay at Katmai National Park where platforms allow you to photograph just feet away from brown bears fishing for salmon; view whales, porpoises and sea lions from small boats in the waters of Kenai Fjords; and spend three nights deep within

Denali National Park. In these areas, you'll have unsurpassed opportunities to view Alaska's splendid wildlife and scenery. Program leaders are nature photographers Steve Morello and Joe and Mary Ann McDonald, professor of ecology and wildlife Katie Sieving, botanist and ornithologist Helen Puckey and resident guide Mark Lovegreen. Limited to 16 participants.

For more information, contact: Natural Habitat Adventures, 2945 Center Green Ct., Ste. H, Boulder, CO 80301, (800) 543-8917, (303) 449-3711, fax (303) 449-3712.

Mexico Photo Workshop And Cultural Tour

October 25-November 8, 1997

Photographers will converge on Patzcuaro, Mexico, to photograph De Los Muertos De Dia (Night of the Dead), a spiritual ceremony where the living celebrate life in the beyond. The festival is a spectacular sight of cemeteries, fruit and flower offerings, candlelight vigils and La Pamplonada, the running of the bulls. Led by professional photographer Dick Lawrence, this workshop will document the festivities and the rich culture of the area, famous for its copper work, pottery and wood carving. Plus, visit the volcano Perucutin and San Juan Church, where only the steeple protrudes from the lava, and the national park Nacional Eduardo Ruiz and the Cascada de Tzacun, a 220-foot waterfall.

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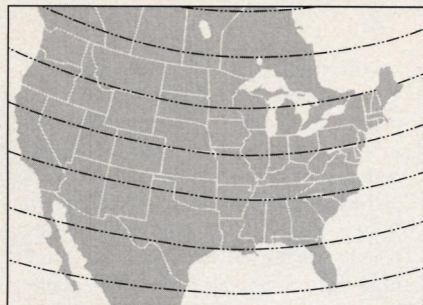
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SUNRISE/SUNSET

Latitude	Nov 1	Nov 8	Nov 15	Nov 22	Nov 29
25° N	R-106 S-254	108 252	110 250	112 248	114 247
30° N	R-106 S-254	109 251	111 249	113 247	115 245
35° N	R-107 S-253	110 250	112 248	114 246	116 244
40° N	R-109 S-252	111 249	114 246	116 244	118 242
45° N	R-110 S-250	113 247	116 244	118 242	120 240
50° N	R-112 S-248	116 245	119 241	121 239	124 236
55° N	R-115 S-245	119 241	122 238	126 234	128 232
60° N	R-119 S-241	123 237	128 232	132 228	135 225
65° N	R-124 S-236	131 229	136 224	142 218	147 213
70° N	R-134 S-226	143 217	153 207	167 193	--

FULL MOONRISE/MOONSET

Latitude	Nov 12	Nov 13	Nov 14	Nov 15
25° N	R-082 S-276	077 281	073 285	071 288
30° N	R-081 S-276	076 281	073 286	070 289
35° N	R-081 S-277	076 282	072 287	069 290
40° N	R-080 S-277	075 283	070 288	067 292
45° N	R-079 S-278	073 284	069 290	065 294
50° N	R-078 S-278	072 286	066 292	063 296
55° N	R-077 S-280	070 287	063 294	059 300
60° N	R-075 S-281	066 290	059 298	054 305
65° N	R-072 S-283	062 294	053 304	046 312
70° N	R-068 S-286	055 301	042 315	031 327

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◯	Full	Nov. 14
☾	Last Quarter	Nov. 21
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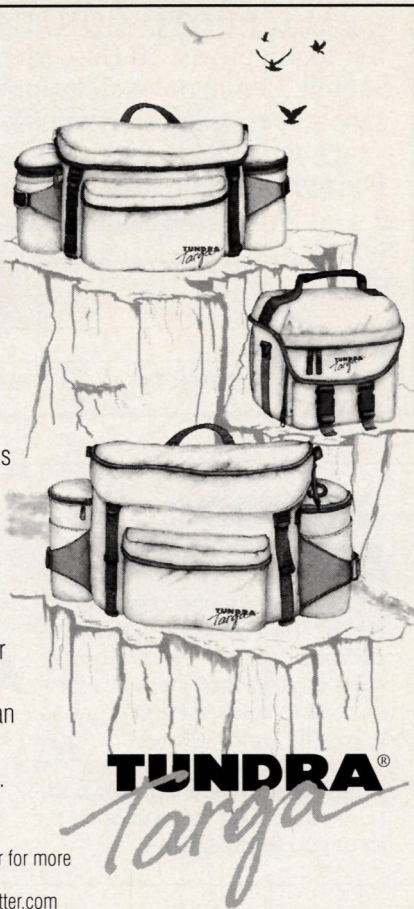
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**Outdoor
Photographer**

(Cont'd from page 28)

sacredness in daily life. No boundary existed between art, spiritual life and everyday mundane concerns. The extraordinary and ordinary were indistinguishable, and it seemed that it had been this way forever.

I met an artist whose exquisitely detailed, large paintings first appear to him complete in meditation. He never makes studies or preliminary sketches; he simply begins working, trusting the process. I watched him paint for hours, each stroke a prayer.

I met a craftsman who carves dozens of identical masks and another who applies gilt paint to hundreds of picture frames. Each approached their work with the same reverence and concomitant lack of attachment as the painter whose images are one of a kind. They weren't judging whose work was "better" or more "artistic."

Businesspeople, taxi drivers, merchants and farmers also create artful offerings every day, infusing life with spirit. Art, craft, prayer, life. All the same. All One. By living their lives as their art, the Balinese people inspired me beyond words.

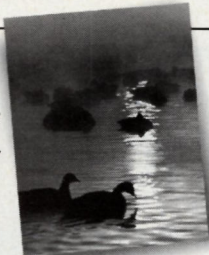
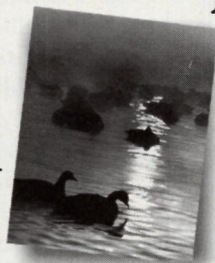
What would it be like, I wondered, to approach my photography as a sacred act? What if each photograph was a prayer or an offering? Could I hold my camera as a monk holds his begging bowl, waiting with openness and trust for the universe's abundance to fill it? Could I live in the gratitude of the moment, creating with care and mindfulness, without holding on to the end product? I've had moments of this sense of grace, but to make these offerings every day! Perhaps I might then radiate the same serenity that I saw in the people of Bali.

I found myself humbled by this place where the language has no separate word for art because it's so deeply interwoven into the fabric of everyday life. Oh, yes, I'll return to Bali someday to touch that sense of everyday sacred. But I'll immediately start practicing what it has taught me.

Art (photography) is a celebration, a prayer and an affirmation of life. In reality, there's no separation between our life, our spirit and our art. As artist M.C. Richards once penned: "All art is just preparation for the Big Art—Life."

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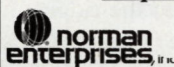


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NATURE OF AMERICA

(Cont'd from page 52)

In autumn, black bears put on as much weight as they can to sustain themselves through the four winter months of hibernation. With a good nut crop, they can gain 180 pounds in three months of foraging. If the mast crop (nuts on the forest floor) fails, as it does every five to seven years, black bears disperse in search of food, often wandering 30 to 40 miles from home.

This dispersion is called "the fall shuffle" by scientists who study bears. It explains why black bears sometimes show up where they don't belong, such as suburban neighborhoods. The fall shuffle isn't a random movement. A black bear remembers exactly where it last shuffled off to, even if it was years ago. The bear will make a bee-line to that spot and feed until it's fat. But when November's chill settles upon the forest, the bear always returns to its home range to den for the winter.

Adult bears and their cubs emerge from their dens in early spring, as the forest first blushes green. By mid-April, a flood of green arrives, starting on the forest floor and gradually rising through the understory to the tree canopy above. During the wildflower weeks of spring, the ground is so covered with blossoms—yellow, red and white trillium, trout lilies, lady's slippers, mayapples, hepatica, Dutchman's britches, columbines, violets, squirrel corn, baneberries, anemones and phacelias—that following a trail without being distracted by the flowers is difficult.

Spring color not only rises within the forest itself, it also creeps up the valleys and climbs into the ridges. In autumn and winter, the flow reverses, as color and cold sink from the ridgetops to the valleys below. This phenomenon is due to changes in elevation; the difference between a valley floor and a ridge crest may exceed 4000 feet, a span equivalent to—ecologically speaking—traveling from Newfound Gap in the Smokies to Newfoundland in Maritime Canada. In spring, walking uphill is like going back in time, and walking downhill is akin to previewing things yet to come. In autumn, as the season sinks into the valleys, climbing higher is like walking into approaching winter, and walking down is like sliding back toward summer. OP

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ARTFUL ELEMENT

(Cont'd from page 76)

Finding Design Elements

Identifying design elements suitable for photography involves developing a critical eye. Yes, there's design in everything, but not every design deserves to be photographed. The weathered fence with blooming rabbit brush along it might suggest an image but, covered with ice, the scene demands to be photographed from many angles and exposures. Bracketing the composition is as important as bracketing the exposure in design photography. The design aspect that first drew your attention may not be the one you take away with you on film. As you explore a subject, it will reveal many photographic options to you.

Photographic Considerations

Design elements are accomplished through the use of extreme measures. Using macro techniques, the photographer can move into the scene to focus closely on and magnify a small portion. The same result can be accomplished by moving back from the scene to extract and enlarge your design with a long telephoto lens.

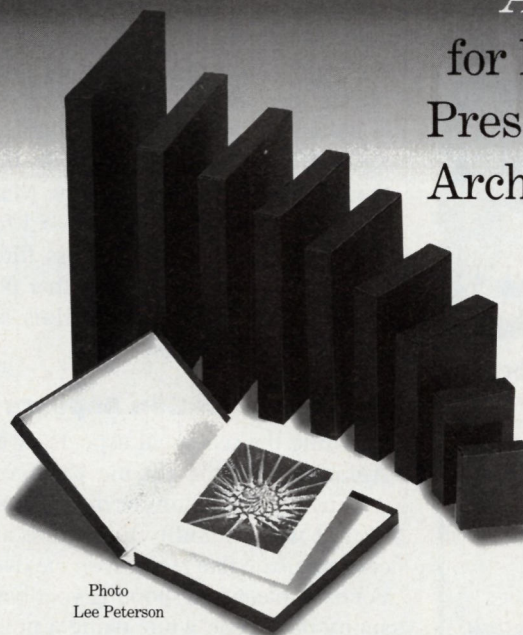
Be sure to document the overall scene, and keep it in mind as you work.

Design images, whether simple or complex, must powerfully suggest emotion or content if they're to hold the viewer's attention. But the act of capturing design on film can be a source of immense, private satisfaction for the careful photographer. There are many new discoveries to be made in the course of breaking down nature photography to the most basic elements of composition. Extreme techniques will distill a composition to its strongest elements. Macros bring us in tight, while telephotos hone the image and eliminate the chaff. After such refinement, can you see a strong design element that stands alone as a complete image? If so, you'll come to recognize and effectively use all the more subtle aspects of design that come together to create your larger compositions. **OP**

Excerpted from Beyond The Basics II by George Lepp and Kathryn Vincent. To order, contact: Lepp & Assoc., (805) 528-7385 or www.leppphoto.com.

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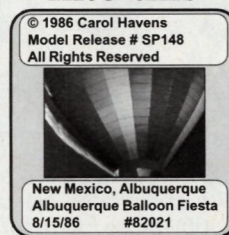
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PALETTE

(Cont'd from page 95)

had published from Agfachrome originals, I know the film more than meets these standards.

There's a couple of other technical points you should know about the Agfachrome RSX films. Available in ISO 50, 100 and 200, I personally love the 100 and use it exclusively. Many use the ISO 50, especially in 4x5 format. These are all E6 process films, which means the same labs that process Fuji and Kodak slide films can process your Agfachrome.

Communication Aspects

While the technical aspects of the Agfachrome film got me to give it serious consideration for my personal film, it was its ability to capture and communicate that really won me over. For example, when shooting your basic sunny day scene while using a polarizer, Agfachrome RSX doesn't go overboard with unrealistic color saturation. When properly polarizing, the blue reflections I want removed from the scene are removed and only the true colors are recorded. The same holds true for shooting in overcast light. With an 81A warming filter, along with +1/2 exposure compensation, I get the color as I see it. The Agfachrome film does this constantly from roll to roll, situation to situation.

Now, I could tell you I love Agfachrome RSX 100, that it's all I use and throw some technical numbers at you and leave this film review at that. But I want you to go out and try it for yourself and have a measuring stick you can use to test film. I want you to see color and light as film sees it so you can better judge what's best for your photography. Where camera bodies and lenses are critical to your photographic pursuit, always keep in mind that it's the film that records what you see!

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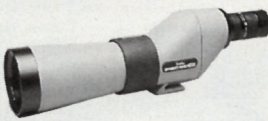
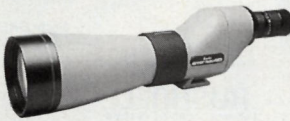
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Tokina® AF-EMZ 140  100-400mm f4.5-6.7 (Maxxum, Nikon AF, Canon EOS) \$299.00	Tokina® AF-EMZ 193  19-35mm f3.5-4.5 (Maxxum, Nikon AF, Canon EOS) \$199.00	Tokina® AF-EMZ 283  28-300mm f4-6.3 (Maxxum, Nikon AF, Canon EOS) \$299.00	HOYA Polarizers for Binoculars with adapter rings  SIZE 37.5-46.5 \$ 59.00 46.5-52.5 59.00 52.5-59.5 65.00 59.5-64.5 65.00 64.5-69.5 75.00
Kenko MC 85mm  Soft Focus Lens f2.5 multicoated* \$249.00	Kenko Bestan 45mm  Soft Focus Lens f4.5 multicoated* \$249.00	Kenko Zoom Close-Up Lens  52mm Zoom Close-Up Lens \$109.00	Kenko 1.4x Mount Converters  Canon FD→EOS, Nikon Nikon→EOS, Maxxum, PK Contax→EOS, Nikon \$99.00
Kenko Scope Eyepiece  ...turns your interchangeable 35mm lens into a spotting scope. \$89.00	Kenko Vari-Zoom 700  420-700mm f8.3-26 (See below for available mounts*) \$259.00	Kenko Wonder Zoom 50  4x Zoom 12.5-50x Magnification. \$149.00	Kenko Conversion Lenses for Casio Digital Cameras (QV10)  2-in-1 \$79.00 (0.6x, flip 1.5x) KCW042 \$79.00 (0.42x wide angle)
Kenko Green-Field 63mm Spotting Scope  20-50x Zoom Long Relief Eyepiece, Fast Focus, Weather-Proof. \$219.00	Kenko Green-Field 80mm Spotting Scope  20-50x Zoom Long Relief Eyepiece, Fast Focus, Weather-Proof. \$339.00	Kenko Pro-Field 63mm Spotting Scope  20-50x Zoom Long Relief Eyepiece, Built-In Hood, Single Finger Quick Focus. Straight \$239.00 Offset 45° 259.00	Kenko Pro-Field 70mm Spotting Scope  20-50x Zoom Long Relief Eyepiece, Built-In Hood, Single Finger Quick Focus. Straight \$279.00 Offset 45° 299.00

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A high quality 7 Element Teleconverter Multi-Coated for optimum sharpness. These converters Double the Focal length of your lens while maintaining full AF functions of your SLR (works on all lenses with a maximum aperture of f/4 or faster (slower lenses will only work in manual focus mode))

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\$139.95

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Fully Auto Focus Function!! (for AF SLR Cameras)

Extension Ring is an accessory exclusively designed for use with standard AF lenses to shoot at closer distance with higher magnification. Ratio becomes about 1:2 at 50mm focal length of lens. and 1:4 with 12mm tube. Perfect for TTL metering and AE mechanism.

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Kenko Auto Extension Tube Set for AF SLR's

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Fully automatic extension tube set for NIKON Auto-Focus **\$149.95**

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Buy 3 Filters and get **10% off**

Buy 5 Filters and get **15% off**

Filter Type	46 mm	49/52/55 mm	58 mm	62/67 mm	72 mm	77 mm	82 mm
Skylight, UV	10.00	10.00	11.95	19.00	28.00	32.00	44.95
Skylight, UV Multi-Coated	13.95	13.95	16.95	25.00	31.95	38.95	50.95
Skylight, UV Super Multi-Coated	-	24.95	29.95	34.95	42.95	46.95	-
Soft A OR B (Graduated Softner)	-	24.95	28.50	41.95	47.95	49.95	-
Spot	-	15.95	17.95	21.95	29.95	49.95	-
Soft Spot	-	24.95	26.95	37.95	42.95	46.95	-
Diffuser (Softener)	-	11.95	14.95	16.95	25.95	29.95	-
Star 4X (Cross)	14.95	14.95	17.95	26.95	34.50	37.95	52.50
Star 6	-	20.95	23.95	34.50	40.50	44.95	-
Star 8	-	20.95	21.95	34.50	35.95	39.95	-
Polarizer	16.95	16.95	19.95	22.95	34.50	40.50	52.00
Circular Polarizer	28.95	28.95	34.00	49.00	58.95	69.95	92.00
Circular Polarizer Multi Coated	49.95	53.00	59.95	73.95	99.00	134.00	Call
Circular Polarizer Super M/C Extra Thin	-	54.95	59.95	74.95	109.95	139.95	-
Orange/Red/Green/Yellow	11.95	11.95	14.95	21.95	28.95	34.95	-
Orange/Red/Green/Yellow Multi Coated	-	19.00	22.00	31.00	37.00	44.00	53.00
Yellow/Green	-	11.95	14.95	21.95	34.95	34.95	-
80A/B/C, 81A/B/C, 82A/B/C, 85A/B/C-	11.95	11.95	14.95	21.95	37.00	39.95	41.95
80A/B, 81A/B, 82A, 85A/B Multi Coated	-	19.00	22.00	31.00	37.00	44.00	53.00
FLW / FLD	15.95	13.95	16.95	25.95	34.00	41.00	-
ND2X, 4X, 8X	-	11.95	14.95	21.95	29.95	39.95	-
ND2X, 4X, Multi Coated	-	19.50	22.50	31.50	37.50	44.95	53.95
Color Graduated -	-	17.95	19.95	-	-	-	-
New Intensifier	-	32.95	41.95	53.95	59.95	71.95	-
New Center ND Filter	-	-	-	209.95	254.95	299.95	-

Tokina LENSES

REBATE OFFER

AT-X 270AF PRO.....	28-70mm f/2.6-2.8.....	\$40.00
AT-X 828AF PRO.....	80-200mm f/2.8.....	\$60.00
AT-X 340AF(I).....	100-300mm f/4.0.....	\$60.00
AT-X304AF.....	300mm f/4.0.....	\$60.00
AT-X 17AF.....	17mm f/3.5.....	\$30.00
AT-X 1 ODAF.....	100mm f/2.8.....	\$30.00
AT-X300AF(I).....	300mm f/2.8.....	\$100.00
AT-X400AF.....	400mm f/5.6.....	\$40.00
AT-X840AF.....	80-400mm f/4.5-5.6.....	\$50.00

LENS	Man. Focus	Call	Maxxum	EOS	Nikon AF	Pentax
17/3.5	Call	-	-	-	-	-
17/3.5 ATX AF	-	Call	Call	Call	-	-
28/2.8	Call	-	-	-	-	-
90/2.5 ATX Macro	Call	-	-	-	-	-
1:1 Macro Ext.	89.95	-	-	-	-	-
100/2.8 ATX AF Mac	-	Call	Call	Call	Call	-
300/4 ATX APO AF	-	Call	Call	Call	Call	-
300/2.8 ATX APO	Call	Call	Call	Call	Call	-
400/5.6 SD	Call	-	-	-	-	-
400/5.6 ATX APO AF	-	439.00	Call	Call	-	-
New 19-35/3.5-4.5	-	159.95	159.95	159.95	-	-
20-35/3.5-4.5 Macro AF	-	Call	Call	Call	Call	Call
28-70/3.5 Macro SD	Call	-	-	-	-	-
28-70/2.8-4.5 Macro AF	-	99.95	-	-	-	-
28-70/2.6-2.8 ATX Pro	-	499.00	499.00	499.00	499.00	-
28-105/3.5-4.5	-	104.95	104.95	104.95	-	-
28-105/3.5-4.5	Call	-	-	-	-	-
28-210	-	154.95	154.95	154.95	-	-
28-300 4/6.3	-	244.95	244.95	244.95	-	-
New 35-300/4.5-6.7 SD	-	Call	Call	Call	Call	Call
70-210/4-5.6 Macro	Call	-	-	-	-	-
75-300/4.5-5.6	Call	-	-	-	Call	-
80-200/2.8 ATX APO Pro	-	799.90	799.90	799.90	Call	Call
80-400/4-5.6 ATX APO	-	Call	Call	Call	Call	Call
100-300/4 ATX AF	-	Call	Call	Call	-	-
New 100-400/4.5-6.7	-	239.95	239.95	239.95	-	-
150-500/5.8 ATX	Call	-	-	-	-	-
2X Teleconverter	89.95	129.95	129.95	129.95	129.95	-

New Zoom Close-Up Lens

A unique accessory for close ups, attach this to the front of your lens (52mm thread) and you can obtain close-up ratio of +2.21 to 14.30.

Works best with 50mm lenses in manual focus mode.

\$109.95



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This scope turns your interchangeable 35mm lens into a spotting scope monocular or a magnifier.

A 3 element, 2 group ocular, with a built-in roof prism, it converts a 200mm telephoto lens into a 20X spotting scope or a 50mm "normal" lens into a 5X monocular

89.95

MACRO

Pro-Optic Professional Macro Zoom Lenses for Autofocus and Manual Focus Cameras

Fits in front of your lens. Zooms you closer to subject. Constructed of 2 elements in 2 groups. Fits standard 52mm filter diameter.



+2 to +4 Macro Zoom Lens.....	49.95
+5 to +7 Macro Zoom Lens.....	49.95
+8 to +10 Macro Zoom Lens.....	49.95

HOYA CLOSE-UP LENS SETS

Consists of: +1, +2, and +4 diopters which can be stacked for a total of +7 close-up effect.

49mm, 52mm, 55mm.....	26.95	58mm.....	36.95	62mm, 67mm.....	42.95
72mm.....	54.95	77mm.....	64.95	-	-

HOYA MULTI-COATED CLOSE-UP LENS SETS

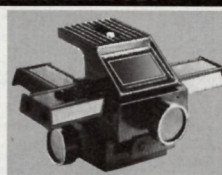
49mm, 52mm, 55mm.....	44.95	58mm.....	51.95	62mm, 67mm.....	64.95
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MACRO FOCUSING RAIL SET

139.95

Where critical focusing is desired

- A must for macro photography. Constructed of all metal parts
- Moves in 4 directions: forward, backward, right and left
- Fine focusing knob for precision accuracy
- Engraved scale
- Can be used with any tripod.



Sunpak PZ4000 AF

- Motor driven zoom head automatically adjusts to match the focal length of the lens in use.
- Illuminated LCD panel displays TTL mode min/max flash range, Manual mode, Power Ratio settings, Exposure confirmation and zoom/focal length lens setting.
- Dedication includes TTL Daylight fill, Shutter speed control, viewfinder ready-light activation exposure confirmation.
- Guide number of 132 at ISO 100
- Available for: Nikon Canon and Minolta Camera System



139.95

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3 YEAR WARRANTY



Ball #1 w/Quick Release	379.95
Ball #1 with 1/4"	309.95
Ball #1E Economy w/QR	289.95
Ball #1G Giant w/Quick Rel	479.95
Ball #2 w/Quick Release	649.95
1/4" Plates for Arca	29.95
35mm Plate	29.95

KIRK

New KIRK Ball Head w/QR Release **\$299.95**
KIRK Plates In Stock



EZ-360 Quick Release Tripod Mount for Nikon 80-200/2.8 **\$149.95**
Kirk Tripod Adapter Standard for Nikon 80-200 **\$124.95**

ADORAMA LEATHER PHOTO VESTS



Our "Cool" Black leather vests are fashionably hot! Show up at the trendiest of events wearing one of these and you'll fit right in. They are well tailored, fully lined and have double stitching throughout. There are over a dozen pockets with room for lots of gear. Not just for fashionable events, they are great in the field too.

- Available in Cowhide or more Supple Sheep Leather
 - Available in 4 sizes
- | COWHIDE | | SHEEP LEATHER | |
|--------------------------|----------|--------------------------|----------|
| Small.....(ZZVCS)..... | \$99.95 | Small.....(ZZVSS)..... | \$129.95 |
| Medium.....(ZZVCM)..... | \$99.95 | Medium.....(ZZVSM)..... | \$129.95 |
| Large.....(ZZVCL)..... | \$129.95 | Large.....(ZZVSL)..... | \$159.95 |
| X-Large.....(ZZVXL)..... | \$129.95 | X-Large.....(ZZVXL)..... | \$159.95 |

4X Professional Quality Loupe

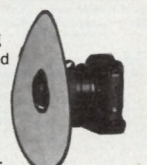
- 4x, Black Finish, with fixed transparent shade and black sliding hood.
- High quality optics.
- With Neck Strap and Pouch.

(PRO4X) **69.95**

ADORAMA MACRO REFLECTOR

14.95

Ideal for bouncing fill-in light when doing macro or close-up work. Especially suited for outdoor work. Silver reflector fits on lenses up to 77mm diameter and is secured onto lens with 4 velcro straps. 12" in diameter, collapses down to 4". Comes with case.



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Camera Accessories

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And of course, whatever you order comes with Adorama's Chill 55° quality film control — at no extra cost.



APS FILM

KODAK		FUJICOLOR SMART		DA 400 15 Exp. 3.39		KONICA JK	
ADVANTIX		DN 100 15 Exp. 2.49	DA 200 25 Exp. 4.19	JK-200 15 Exp. 2.85			
100 15 Exp.	2.69	DN 100 25 Exp. 3.39	DA 400 25 Exp. 4.39	JK-200 25 Exp. 3.29			
100 25 Exp.	3.15	DA 200 15 Exp. 4.49	AGFA RUTERA				
100 40 Exp.	3.45	DS 100 15 Exp. 3.39	100 15 Exp. 2.79	JK-200 40 Exp. 4.49			
200 15 Exp.	3.29	DS 100 25 Exp. 4.39	100 25 Exp. 3.59	JK-400 15 Exp. 3.09			
200 25 Exp.	3.65	DA 200 15 Exp. 5.79	100 40 Exp. 4.89	JK-400 25 Exp. 3.69			
200 40 Exp.	3.65	DA 200 25 Exp. 3.95	100 15 Exp. 2.99	JK-400 40 Exp. 4.99			
400 25 Exp.	4.25	DA 200 40 Exp. 4.99	400 15 Exp. 3.79				
400 40 Exp.	4.79						
APS MAILERS							
ADVANTIX		KODAK		FUJI			
PROFESSIONAL		APS-15 Exp. 7.85	APS-15 Exp. 7.45				
200 40 Exp.	7.95	APS-25 Exp. 8.95	APS-25 Exp. 8.55				
400 40 Exp.	8.95	APS-40 Exp. 13.69	APS-40 Exp. 13.55				

APS MAILERS

KODAK	FUJI
ADVANTIX	ADVANTIX
PROFESSIONAL	PROFESSIONAL
200 40 Exp.	200 40 Exp.
200 40 PP (S)	200 40 PP (S)

ILFORD

Black & White Roll Film							Black & White Sheet Film			
Film Type	24	36	120	220	Bulk		25	4x5	8x10	
	ASA	Exp.	199	220	100			100	25	
PanF Plus	(50)	2.89	1.99	—	27.50					
FP4 Plus	(125)	1.89	2.45	1.89	23.75	25.50	14.95	55.95	48.95	
XP-2	(400)	2.35	2.85	1.89	30.50	15.95	15.95	59.95	53.95	
HP-5 Plus	(400)	1.89	2.59	1.85	24.95	26.95	14.95	55.95	48.95	
Delta	(100)	2.30	3.09	2.29	—	35.49	15.29	56.95	49.95	
Orfina	(400)	2.45	3.09	2.25	27.95	35.49	15.95	59.95	51.95	
SFX 200 Infrared		6.49	—	—	—					
ORTHO		—	—	—	—		12.49	—	41.95	

POLAROID

INTEGRAL FILMS		4x5 PACK FILM		
		Film Type	Pack	Bulk
Captiva Single (10)	10.25			
Spectra HD (10)	9.19			
Time Zero (SXT0) (10)	10.50	552	(8) 14.99	
600 (10)	8.79	553	(8) 14.99	
INSTANT PACK FILM 35X44		554	(8) 14.49	
88 Single (8)	9.49	559	(8) 21.65	(240) .599.95
108 Single (8)	10.69	572	(8) 14.99	
665 Single (8)	8.99			
667 Single (10)	7.49			
669 Single (8)	8.49			
Pro Vivid 689 (8)	13.39			
Pro 64T Twin (16)	20.58	52	(20) 35.95	(200) .329.95
Polaroid Pro 100 (679)	16.98	Polapan 400	(20) 35.95	(200) .334.95
Polaroid Pro 100 (664)	20.18	53	(20) 37.95	
Polaroid Pro 400 (672)	20.19	54	(20) 36.95	(200) .339.95
Fuji P100 (10)	12.75	55	(20) 36.95	(200) .339.95
35mm AUTO PROCESSOR SYSTEM		56	Septia (20) 43.95	
35mm Power Processor	234.95	57	(20) 36.75	
35mm Auto Processor	93.00	59	(20) 52.95	(200) .499.95
Illuminated Slide Mounter	14.95			
Slide Mounts (100)	5.99	Polacolor 64 120	54.95	
Image Transfer Kit	34.95		(20) 52.95	(200) .509.95
Creative User Video Tape	14.95			
Book: Polaroid Transfers	34.95			
INSTANT SLIDE FILM		8x10 SHEET FILM		
135-12	135-36	803	(15) .119.95	804 (15) .119.95
		809	(15) .119.95	809 (45) .329.95
Polarograph (HC)	10.99			
Polarpan (CT)	10.69			
Polarchrom (CS)	10.69			
HCP chr (HCP)	11.99			
Polarblue (BN)	12.09			
		Vivitar Slide Printer 89.95		
		Bonus Free Polaroid 66w Pin		
		with above purchase		

FILM ACCESSORIES.

Film Loader Retriever	4.95	X-Ray Film Shield Jumbo (60)	19.95
Cassette Labels (25)	10.95	Cordura Film Guard (60)	32.95
X-Ray Film Shield (2)	10.95		

Adorama Bulk Film Loader



RELOADABLE CASSETTES	BULK LOADERS
Kodak Ea. 100 pcs	39.95
Plastic Ea. 45 100 pcs	39.95
Metal Ea. 32 100 pcs	39.95
Adorama Bulk Loader	28.95
WATSON Bulk Loader	15.95
LLOYDS Bulk Loader	24.95
Alden Bulk Loader	29.95

Kodak

	ProPrint					
	24X	w/Proc.	36X	w/Proc.	120	220 PP
SRG 160	3.19	9.51	3.79	12.04	2.45	23.95
SRG-3200	6.99	13.28	7.99	16.24	6.49	—
Impressa (50)	—	—	4.69	13.10	3.39	—
Infrared 750	5.39	—	—	—	6.85	—
Chrome R 100 Film - 36X	—	2.99	—	—	—	6.10
Print Film	36X	w/Proc.	120	AT ADORAMA		
Super VX 100	1.99	10.24	2.55	YES! SEE OUR FULL LINE		
Super VX 200	2.49	10.74	—	FROM OUR NEW		
Super VX 400	2.49	10.74	3.11	PHOTOGRAPHIC NEED		

AGFA

AGFAPAN (B&W)				AGFACOLOR (Print)					
Film	135-36	120	100/Bulk	Film	135-24	135-36	Bulk 100'	120	220 PP
APX 25	2.75	1.90	—	HDC 100	1.29	2.99	—	—	—
APX 100	2.75	1.90	23.95	HDC 200	1.59	3.49	—	—	—
APX 400	2.75	2.19	23.95	HDC 400	1.89	3.89	—	—	—
Ortho 25	2.95	—	—	Optima 100	3.39	3.89	45.95	2.99	—
Scale 200	7.49	5.25	—	Optima 200	3.69	4.19	—	3.05	—
Scale Mailer (36/120)	5.99	—	—	Optima 400	3.99	4.59	45.95	3.49	31.50
AGFACHROME (Slide)				Ultra 50	3.19	3.99	—	3.29	—
RSX 50	4.89	3.39	—	Portrait 160	3.39	3.89	—	2.75	31.50
RSX 100	5.45	3.69	71.95	AGFA 4x5 Sheet Film					
RSX 200	5.89	4.09	—	Sheet	APX 100	Scale	RSX 50	RSX 100	Optima 100
RS 1000	10.49	—	—	10s	—	16.95	—	—	15.75
CTX 100	4.59	—	—	25	11.95	—	—	—	—
CTX 200	4.89	—	—	50	—	—	59.95	64.95	—

AGFA 4x5 Sheet Film

RSX	100	3.45	3.89	71.95				
RSX	200	5.89	4.09	—				
RS	1000	10.49	—	—				
CTX	100	4.59	—	—				
CTX	200	4.89	—	—				

Sheets	APX 100	Scale	RSX 50	RSX 100	Optima 100
10	—	16.95	—	—	15.75
25	11.95	—	—	—	—
50	—	—	59.95	64.95	—

KODAK FILM

COLOR PRINT FILM

Film	ASA	135-24		135-36 Proc.		135-36		135-36 Proc.	
		Di	Red.	Di	Red.	Di	Red.	Di	Red.
GA (100)	(100)	1.79	3.39	8.08	9.68	2.19	4.09	10.44	12.34
GB (200)	(200)	2.15	3.89	8.44	10.18	2.55	4.99	10.80	13.24
GC (400)	(400)	2.19	4.19	8.48	10.48	2.79	4.99	11.04	13.24
GT Goldmax	(800)		3.95		10.24		5.49		13.74
Royal Gold RZ	(25)		- 3.89		- 10.18		- 4.75		- 13.00
Royal Gold RA	(100)		- 3.35		- 9.64		- 4.49		- 12.74
Royal Gold RB	(200)		- 3.95		- 10.24		- 4.99		- 13.24
Royal Gold RC	(400)		- 4.39		- 10.68		- 5.49		- 13.74
Royal Gold RF	(1000)		- 5.59		- 11.88		- 6.99		- 15.24

SLIDE FILM

	ASA	135-24 Red.	135-24 Proc. Di	135-36 Proc. Di	135-36 Proc. Di	36X W/ODAK PL. Red.	36X W/FUJIFIL. Red.	
M (25)	—	4.39	—	7.67	—	5.95	—	10.24
KR (64)	—	4.29	—	7.68	—	4.49	—	8.78
Elite EA (50)	—	—	—	—	4.99	5.99	9.28	10.28
Elite EB (100)	3.35	3.49	6.72	7.76	3.49	5.79	7.78	10.08
ET (160)	4.99	5.29	8.36	8.66	6.49	7.29	10.78	11.58
Elite ED (200)	4.49	5.25	7.86	8.42	5.19	6.65	9.48	10.94
KL (200)	—	5.09	—	8.46	—	7.15	—	11.44
Elite EL (400)	5.39	5.99	8.76	9.36	5.69	7.69	9.98	11.98

KODAK SHEET FILM USA

MAILERS for Prints		COLOR PRINT				4x5		8x10		
				10	50				50	
-12	4.49 DP-24	6.29				4106 (VPS)	16.15	73.40	60.59	50
-12/24	(1/Disposable)	7.85				4111 (Vercolor)	9.95	—	34.95	155.95
-36	8.25					4112 (VC Inting)	17.29	75.95	64.95	294.95
	for Slides					4325 (Comm Int)	17.85	73.50	65.95	294.95
-12	5.59 PK-24	3.37				4329 (PRN)	16.45	73.95	62.95	—
-36	6.429 ESP-1 (push)	72.69				PRT (100T)	16.25	74.50	62.95	—
59	(Morris)	5.59								
	for Posters									

SLIDE FILM

Film	ASA	135-24	135-36	135-36	135-36	135-36	135-36
6117 (EPR)	17.79	81.50	68.95	314.95	—	—	—
6118 (EPR)	16.59	75.99	62.50	293.95	—	—	—
6121 (DUP)	38.95	67.49	131.50/25	259.95	—	—	—
6105 (EPR)	16.85	76.95	66.95	309.95	—	—	—
7058 (EPR)	17.49	79.95	66.95	309.95	—	—	—
6176 (EPR)	19.49	86.95	72.95	339.95	—	—	—
E100 S	17.39	79.95	67.95	317.95	—	—	—
E100 SW	17.39	79.95	67.95	317.95	—	—	—

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Panorama 6.49 w/Flash	12.99
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Wedding Pack	28.95	8.79	11.99
Outdoor	8.79	—	—
Easy APS	8.79	—	—

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	TRN (100) 31.95	HP Combo Plan T Sys. 44.95

KODAK MOVIE FILM

TXR 464 (B&W)	9.95
KMA 464 (silent)	9.95
KMA 594 (sound)	13.95

Fuji

Fujicolor Print Film	ASA	24	35mm	36X	w/p	Roll Film	120	220
CH (100)	1.59	7.88	1.87	10.12	—	—	—	—
CA (200)	1.89	8.14	2.25	10.50	—	—	—	—
CH (400)	1.99	8.28	2.99	11.24	2.19	—	—	—
CU (1600)	3.09	9.38	4.09	12.34	—	—	—	—
CS Reala (100)	—	—	—	—	—	5.29	—	—
New Reala (100)	2.39	8.68	2.79	11.64	2.25	—	—	—

Super G Plus Film

Super G Plus (100)	1.99	8.28	2.59	10.84	2.84	—	—	—
Super G Plus (200)	2.19	8.48	2.79	11.04	—	—	—	—
Super G Plus (400)	2.45	8.74	3.45	11.70	—	—	—	—
Super G Plus (800)	—	—	—	—	3.94	12.19	—	—

SENSIA SLIDE FILM

Super G Plus Film						RSP Provia (160)
Super G Plus (100)	1.99	8.28	2.59	10.84	2.84	—
Super G Plus (200)	2.19	8.48	2.79	11.04	—	—
Super G Plus (400)	2.45	8.74	3.45	11.70	—	—
Super G Plus (800)	—	—	3.94	12.19	—	—
NSIA SLIDE FILM						ASA
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						NPS (160)

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PJA (100)	3.69	11.94	18.45	—	—	—	5072 65.95
PNR (100)	3.69	13.60	26.35	3.30	16.50	32.95	5325 79.95
PHR (400)	—	—	—	3.25	16.25	—	VPS 40.95
PVS (140)	5.09	13.24	25.45	3.29	16.45	32.90	PHC 44.95
PMK (400)	5.09	13.34	26.35	3.29	16.45	32.90	GPX (160)
PMK (400)	5.09	13.34	26.35	3.29	16.45	32.90	135 8-E
PJF (400)	5.09	13.60	26.35	3.39	16.95	32.95	PrePack (10)
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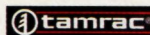
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3016, 3018

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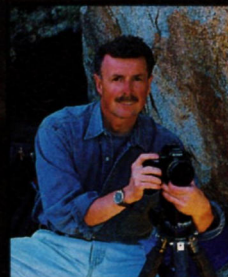
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Nikon



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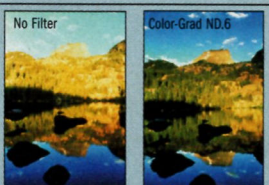
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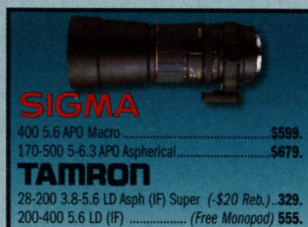
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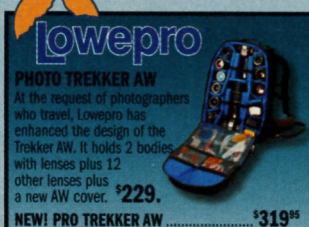
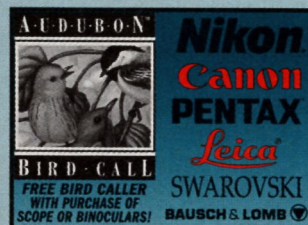


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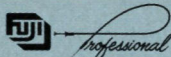
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KIRK

NEW! Ball Head with Quick Release **\$329.**

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Kodak



RA 135-36 SENSIA II 100.....	3.69	EB ELITE II 135-36 100	3.59
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90/2.8 NEW 1:1 MACRO	439	439.	439.	439.	—
300/2.8 LD IF NEW!	2,169.	2,613.	2,889.	2,613.	—
500/8	369.	—	—	—	—
20-40/2.7-3.5	—	671.	671.	671.D	—
24-70 3.3-5.6	—	225.	225.	225.	—
28-70/3.5-4.5	159.	—	—	—	—
28-80/3.5-5.6	—	120.	120.	120.D	—
28-105 2.8 LD IF NEW!	—	849	849	849.D	—
28-200/3.8-5.6	299.	299.	299.	299.	299.
28-200/3.8-5.6 IF SUPER *\$20 REBATE*	329.	329.	329.	329.D	329.
35-135/3.5-4.5 Macro	299.	—	—	—	—
60-300/3.8-5.4 Macro w/hood	349.	—	—	—	—
70-210/2.8 LD	—	899.	899.	899.	—
70-300/4.0-5.6 LD	—	263.	263.	263.D	263.
80-210 4.5-5.6	—	149.	149.	149.D	—
200-400/5.6 AF	—	555.	555.	555.D	—
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MANUAL & AF LENSES

	MANUAL	MAXXUM	EOS	NIKON AF	PENTAX
14/3.5	610.	610.	610.	610.	—
24/2.8	179.	179.	179.	179.	179.
50/2.8 Macro 1:1	248.	248.	248.	248.	248.
90/2.8 Macro 1:2	353.	353.	353.	353.	—
180/2.8 APO Macro 1:2	833.	833.	833.	833.	—
300/4.0 APO Macro 1:3	606.	606.	606.	606.	606.
400/5.6 APO Macro 1:3	632.	630.	630.	630.	630.
400/5.6 APO MACRO HSM NEW!	786.	786.	786.	786.	786.
18-35/3.5-4.5 Aspherical	420.	420.	420.	420.	420.
24-70/3.5-5.6 Aspherical	165.	162.	162.	162.	162.
28-80 3.5-5.6 Asph Macro 1:2	—	108.	108.	108.	108.
28-70/2.8	303.	303.	303.	303.	—
28-70/2.8-4.0 UC	129.	129.	129.	129.	129.
28-105/2.8-4 Aspherical NEW!	219.	209.	209.	209.	219.
28-200/3.8-5.6 Aspherical	—	235.	235.	235.	235.
70-210/2.8 APO	CALL	715.	715.	715.	—
70-300/4-5.6 APO Macro 1:2	287.	287.	287.	287.	289.
70-300/4-5.6 DL Macro 1:2	199.	195.	199.	199.	199.
135-400/4.5-5.6 APO Aspherical	569.	569.	569.	569.	569.
170-500/5-6.3 APO Aspherical	679.	679.	679.	679.	679.



Tokina

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100/2.8 ATX AF Macro	\$30.	—	375.	375.	375.
300/2.8 II	\$100.	—	2,249.	2,249.	2,249.
300/4 ATX-APO	\$60.	—	759.	759.	759.
400/5.6 ATX-APO	\$40.	—	439.	439.	439.
20-35/3.5-4.5 II NEW	—	269.	269.	269.	269.
28-70/2.8-2.8 PRO II	\$40.	—	479.	479.	479.
80-200/2.8 ATX APO PRO	\$60.	—	785.	785.	785.
80-400/4.5-5.6 ATX APO PRO	\$60.	—	619.	619.	619.
100-300/4 ATX-APO II	\$60.	—	785.	785.	785.
Kenko 1.5x	—	89.	89.	89.	89.
Kenko 2x 4-Element	—	59.	89.	89.	89.
Kenko 2x 7-Element	—	132.	138.	138.	138.
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100 F/2.0 USM 479.	180/3.5L Macro 1,629.
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NEW! 75 CALL	NEW! 75 i CALL
NEW! 125 CALL	NEW! 125 i CALL
35 TI\$100 REBATE	28 TI\$100 REBATE

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NEW! 300/2.8 D AFS CALL	300/4 ED IF CALL
400/2.8 D ED IF CALL	NEW! 500/4 D AFS CALL
NEW! 600/4 D AFS CALL	20-35/2.8 D CALL
24-50 3.3-4.5 D\$50 REBATE	NEW! 24-120/3.5-5.6 IF D CALL
28-70/3.5-4.5 D\$50 REBATE	28-80/3.5-5.6 D 189.
35-70/2.8 D CALL	35-80/4-5.6 D 89.
35-105/3.5-4.5 D CALL	70-210/4.5-6 D 339.
75-300/4.5-5.6 CALL	80-200/4.5-5.6 D 189.
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	ASA	135-24	135-36
GA	100	1.99	2.39
GB	200	2.44	3.19
GC	400	2.59	3.39
GT GOLDMAX NEW!	800	5.29	5.49
ROYAL GOLD RZ USA	25	4.08	4.69
ROYAL GOLD RA USA	100	3.55	4.45
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ROYAL GOLD RC USA	400	4.55	5.39
ROYAL GOLD RF USA	1000	5.19	6.59

PRO COLOR PRINT FILM/TRUE USA PRODUCTS!						
	ASA	135-36	w/Proc.	120	220 PP	100'
PHR	25	5.79	14.44	3.95	---	---
PJA	100	3.99	12.69	---	---	---
PRN	100	5.38	14.07	3.45	33.69	---
PRT	100T	---	---	3.35	---	---
VPS	160	5.29	13.98	3.39	33.69	41.95
PMC	400	5.48	14.09	3.49	33.89	44.95
PJM MULTI SPEED	400	4.59	13.19	---	---	---
PPF	400	5.49	14.37	3.49	33.89	---
PMZ	1000	6.59	15.48	3.69	CALL	---
PJC	1600	5.69	14.39	---	---	---

PRO SLIDE FILM - TRUE USA						
	ASA	135-36 USA	36X W KODAK PROC.	120 USA	220 PP/PAK USA	100' BULK
PKM	25	7.89	12.38	---	---	---
EPY	64T	7.49	11.98	4.19	---	81.95
EPR	64	7.99	12.49	4.29	42.99	89.95
PKR	64	7.88	12.38	---	---	---
EPN	100	7.87	12.24	4.34	44.45	89.95
E100S	100	7.69	11.18	4.49	43.90	94.95
E100SW	100	7.69	11.18	4.49	43.90	94.95
EPT	160	8.55	12.94	4.69	---	98.40
EPD	200	8.60	12.99	4.60	47.05	98.34
PKL	200	8.95	13.39	---	---	---
EPL	400	9.35	13.79	5.75	---	114.
EPH	1600	10.49	---	---	---	---

BLACK & WHITE - TRUE USA PRODUCTS						
	ASA	135-24 USA	135-36 USA	120 USA	220 P/PAK USA	BULK 100'
TMX	100	2.69	3.79	2.49	---	35.99
PX	125	2.57	3.69	---	---	30.00
PXP	125	---	---	2.55	25.99	31.95
TX	400	2.69	3.69	2.39	---	37.10
TMY	400	2.88	3.99	2.59	---	36.85
TMZ	3200	---	4.69	---	---	83.99
NEW! T400 CN (C-41 PROC)	---	4.29	2.89	IN STOCK	---	NEW T GRAIN TECHNOLOGY

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DP-36.....	6.32	DPP-24.....	7.75
SLIDES			
PK-12 (120).....	5.59	PK-24.....	3.49
PK-36.....	4.49	ESP-1.....	2.75
FUJI 36.....	3.29	A&I HIGH QUALITY.....	4.99

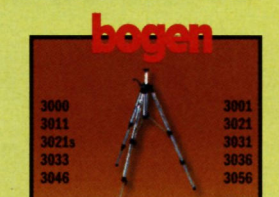
SLIDE FILM 35mm				
	ASA	135-24	135-36	w/proc.
KM	25	4.15	5.89	10.38
KR	64	4.09	4.49	8.98
KL	200	4.99	7.39	11.88
ELITE II EA	50	---	6.38	10.87
ELITE II EB	100	3.54	3.69	8.17
ELITE II ED	200	4.75	5.39	9.88
ELITE II EL	400	5.59	5.99	10.48

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COLOR PRINT FILM			
	ASA	36X	
CN	100	2.09	
SUPER G	100	2.99	
CA	200	2.59	
SUPER G	200	3.49	
CH	400	3.29	
SUPER G	400	3.99	
SUPER G CZ	800	4.29	
CU	1600	4.49	
CS REALA NEW		2.99	

SENSIA SLIDE FILM						
	ASA	135-36	W/FP	100'	120	220
RD	100	3.19	6.58	---	---	---
NEW! RA II	100	3.59	7.28	---	---	---
RM	200	4.39	8.08	---	---	---
RH	400	5.58	9.27	---	---	---

PRO COLOR PRINT FILM				
	ASA	36X	W/P	120 220
NPS	160	3.89	10.58	2.49 6.05
NPL	160	---	---	3.09 ---
NPH	400	3.69	13.59	2.65 6.89
NHG	400	5.19	13.19	3.49 6.99
CDU (100') DUPE	---	---	---	---
ITN (100')	---	---	---	---

PRO BLACK & WHITE FILM				
	ASA	36X	W/P	120 220
NEOPAN	400	2.65	11.34	2.34 ---
NEOPAN	1600	3.70	12.39	---

SHEET FILM				
	4x5	8x10	10	50
VELVIA RVP	18.89	84.89	69.95	324.
PROVIA RDP II	17.39	79.50	67.95	309.
NPS	16.99	74.95	64.95	---
NPL	17.99	74.95	64.23	---

4x5 QUICKLOAD (20 Sheets)	
VELVIA RVP 50.....	53.95
PROVIA 100.....	49.95
RTP 64.....	48.95

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lowepro	
Off Road.....	72.95
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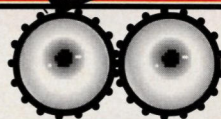
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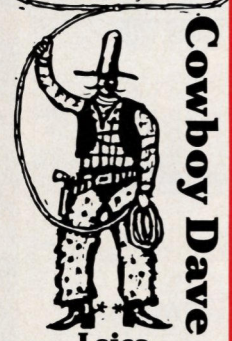
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